

THE ATHENÆUM

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No. 3617.

SATURDAY, FEBRUARY 20, 1897.

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LITERATURE

Fridtjof Nansen's 'Farthest North.' Maps and Numerous Illustrations. 2 vols. (Constable & Co.)

DR. NANSEN will ever occupy a conspicuous place in the record of those gallant struggles which have been made by man for generations past to reveal the mysteries of the ice-bound Polar regions. There have been expeditions the members of which have suffered greater hardships, others whose geographical discoveries and scientific observations have proved of equal importance, but none so boldly conceived and so successfully carried out.

No doubt Dr. Nansen has been favoured by that fortune which so often attends the brave, but his success is primarily due to the care with which he planned his great enterprise. It was an article by Prof. Mohn on the drift of the Jeanette which first aroused in him a desire to entrust his fortunes to that current which it was conjectured would carry him from the New Siberian Islands to the coast of Eastern Greenland, just as it had carried thither some of the wreckage of the doomed American vessel and much driftwood from Siberia. He brooded over this hypothesis, examined it in all its bearings, and the more he did so the more fully did he become convinced of its truth. At length, in 1890, he placed a matured scheme before the public. Arctic authorities, with few exceptions, looked upon his proposals as quite impracticable, if not foolhardy, and these adverse opinions he now quotes with evident satisfaction in a rapid survey of the methods of preceding Arctic expeditions, which forms an introduction to the two bulky volumes of his narrative. In his native country, fortunately, his proposals were hailed with enthusiasm. The Storting voted 11,000*l.*, subsequently increased to 15,400*l.*, the remainder of the cost (9,500*l.*) being covered by private subscriptions, Dr. Nansen himself being one of the contributors.

The preparations for the voyage were made with exceptional foresight, and nothing seems to have been forgotten that could contribute to the success of the expedition or

the comfort of the crew—unless it was that no insect powder was included among the ship's various stores. The Fram, upon which a vast amount of thought and labour had been expended, did credit to its builder, Mr. Colin Archer, and successfully withstood the vicissitudes of nearly three years' imprisonment within the Arctic ice.

The crew was the most select that had ever started upon an expedition of the kind. The leader himself may fairly be described as a landsman, and in the first gale encountered he stood seasick upon the bridge, "occupying himself in alternately making libations to Neptune and trembling for the safety of the boats and the men." The crew only numbered twelve, all told, and among these there were a lieutenant in the royal navy; four captains in the mercantile marine, of whom one acted as cook; a university graduate, who was rated as stoker; and the "keeper" of a lunatic asylum, a concession, possibly, to those critics who looked upon our modern Argonaut as "a shippe of fools." These thirteen men lived together in the miniature saloon of the Fram on a footing of perfect social equality; they all took their share in the duties of the ship, not even the commander claiming exemption, so that the Russians and Samoyeds who saw him at Khabarova working in his shirt sleeves maintained that he could not possibly be the "great person" which he had been represented to be, and yet strict discipline was maintained, and all orders were obeyed implicitly and with alacrity.

The progress of the Fram along the coast of Norway resembled a triumphal procession, for was not this the first great national naval expedition with a bold programme which had ever been undertaken? Passing vessels dipped their flags, old people and young cheered the Fram from points of vantage on the coast, bands of music awaited the vessel at the piers, and sumptuous banquets were offered to its occupants. The ubiquitous British tourist naturally put in an appearance. At Bergen

"I could hear a whole company of them besiege my cabin door while I was dressing, declaring 'they must shake hands with the doctor!' One of them actually peeped in through the ventilator at me, my secretary told me afterwards. A nice sight she must have had, the lovely creature! Report says she drew her head back very quickly. Indeed, at every place where we put in we were looked on somewhat as wild animals in a menagerie, for they peeped uncere- moniously at us in our berths as if we had been bears and lions in a den, and we could hear them loudly disputing among themselves as to who was who, and whether those nearest and dearest to us, whose portraits hung on the walls, could be called pretty or not. When I had finished my toilette I opened the door cautiously, and made a rush through the gaping company. 'There he is, there he is!' they called to each other as they tumbled up the steps after me. It was no use, I was on the quay and in the carriage long before they had reached the deck."

Having taken on board the dogs supplied him by Baron Toll at Khabarova, Dr. Nansen left that place on August 4th, 1893, and from that time was lost to the world until August 13th last, when the news of his safe return was flashed by telegraph wires to all parts of the civilized world.

Fortune at first favoured the enterprise. The Kara Sea was crossed, and then Dr. Nansen crept along the coast of Siberia, adding very materially to the knowledge previously acquired by Nordenskjöld and his Russian predecessors. The season was getting late, and Dr. Nansen had almost reconciled himself to winter to the west of Cape Chelyuskin and devote this premature delay to an exploration of the Taimir peninsula. But on the 6th of September, the anniversary of his wedding-day, luck attended him once more. The dreaded cape was doubled, and a welcome excuse afforded for distributing punch and cigars and listening to the strains of a barrel-organ, the possibilities of which had become almost unlimited since the ingenious leader of the expedition had set about manufacturing zinc music-sheets, which could be substituted for those furnished by the maker of the instrument. The season was getting late, but

"the weather was still beautiful, and we were thoroughly enjoying the sunshine. It was such an unusual thing that Nordahl, when he was working among the coals in the hold in the afternoon, mistook a sunbeam falling through the hatch on the coal dust for a plank, and leaned hard on it. He was not a little surprised when he fell right through it on to some iron lumber."

As a dark edge to the northward indicated the presence of open water, Dr. Nansen thought it best to push ahead and not to lose time in calling for the dogs which were awaiting him at the mouth of the river Olenek. He already dreamed of reaching a high latitude in his first season when the unwelcome appearance of the edge of the ice, "long and compact, shining through the fog," roughly recalled him to the realities of his position. On September 25th, 1893, the Fram was frozen in, not to be released again until June 3rd, 1896.

Everything on board was made snug: a windmill was erected to drive the dynamo which supplied the electric light, and a snow hut was built upon the ice for the magnetic instruments. The crew being small, every one was kept usefully employed, whilst the doctor, who had "little else to do than doctoring the dogs," employed his leisure in editing the *Framsjaa*, a serio-comic illustrated newspaper, of which specimens are given to the reader. Cards proved a great resource, and there was an excellent library. The tediousness of the winter was, moreover, relieved by taking advantage of every opportunity for celebrating birthdays and other anniversaries, on which occasions the cook furnished banquets consisting of five courses. Even Constitution Day was not forgotten, and demonstrative banners claiming a "Normal Working Day" and "Universal Suffrage" were carried in solemn procession around the Fram and saluted by the ship's guns. In addition to all this there were bear hunts (for bears were met with on the ice far beyond the eighty-second parallel), sleigh drives, and foot races. One of these races was to have come off on November 5th, 1894 (a Sunday):—

"The expectation was great, but it turned out that, from excessive training during the few last days, the whole crew were so stiff in the legs that they were not able to move. We got our prizes all the same. One man was blind-folded, and he decided who was to have each cake as it was pointed at. This just arrangement met with general approbation, and we all

thought it a pleasanter way of getting the prizes than running half a mile for them."

Yet, in spite of all these distractions and the general buoyancy of his spirits, there were times when the leader became despondent, and this happened more especially when the Fram, instead of progressing in the direction desired, was drifting to the south. On one of these occasions Dr. Nansen cries out:—

"My plan has come to nothing. That palace of theory which I reared in pride and self-confidence, high above all silly objections, has fallen like a house of cards at the first breath of wind. Build up the most ingenious theories, and you may be sure of one thing—that fact will defy them all. Was I so very sure? Yes, at times; but that was self-deception, intoxication. A secret doubt lurked behind all the reasoning. It seemed as though the longer I defended my theory, the nearer I came to doubting it. But no, there is no getting over the evidence of that Siberian driftwood."

There were times, too, when visions of the solemn pine forests, "the only confidants of his childhood," rose before his thoughts, and when every night he was at home in spirit:—

"The sun mounts up and bathes the ice-plains with its radiance. Spring is coming, but brings no joys with it. Here it is as lonely and cold as ever. One's soul freezes. Seven more years of such life—or say only four—how will the soul appear then? And she.....? If I dared to let my longings loose—to let my soul thaw. Ah! I long more than I dare confess."

All this while the Fram fully realized the high expectations which her designer and builder had formed of her qualities. After having already had some experience of her behaviour, Dr. Nansen writes:—

"The Fram has borne the ice-pressure splendidly, and allows herself to be lifted by it without so much as creaking, in spite of being more heavily loaded with coal and drawing more water than we reckoned on when we made our calculations; and this after her certain destruction and ours was prophesied by those most experienced in such matters."

Even the terrific pressure of January, 1895, when a ridge of ice advanced upon the Fram, and, creeping over the bulwarks, invaded the ship, so that everything was got ready—for the first time!—to abandon her, was a trial out of which she came triumphantly.

When once the Fram had taken a decided course towards the west, Dr. Nansen determined to leave her to her fate, and to travel over the ice towards the Pole. He has been blamed for "deliberately quitting his comrades on the ice-beset ship, when hundreds of miles away from any land"; but surely those on board were comparatively safe, while their leader risked his life in an ice journey of an extent never before attempted. The Fram, moreover, remained under the command of its experienced navigator, Capt. Sverdrup, whose report forms not the least interesting section of the second volume. The hardships of such a journey as Dr. Nansen and Lieut. Johansen undertook must be experienced to be appreciated. The surface as the pair advanced north grew worse and worse, and crossing ridge after ridge was terrific work. At last they found that the ice upon which they were travelling was slowly drifting southwards, as it had done in the case of Parry's expedition to the north of Spitzbergen.

This discovery rendered their efforts hopeless. They had attained a latitude of 86° 14' N., and were at least four hundred miles from the nearest land. Months were to pass before they came within sight of it:

"It has long haunted our dreams this land, and now it comes like a vision, like fairyland. Drift-white, it arches above the horizon like distant clouds which one is afraid will disappear every minute."

This was written on July 24th, 1895, but anxious days passed before they came close up to it, and only on August 14th "for the first time for two years [Dr. Nansen] had bare land under foot." The terrors and hardships of travelling over the drift-ice had been surmounted, but there awaited them a dreary winter, in a remote corner of Franz Josef Land, far away from the comforts of the Fram, isolated and solely dependent upon themselves. Yet Dr. Nansen tells us that on the whole they had quite a comfortable time in the hut which they had built themselves of stone and moss, and covered with walrus hides. The only thing they longed for was books! "How delightful our life on board the Fram appeared, when we had the whole library to fall back upon." Fortunately bears were numerous, and the explorers lived almost luxuriously upon bears' flesh and blubber.

At length, on May 19th, 1896, they turned their faces southward. A month afterwards the bark of a dog revealed the proximity of human beings, and a few hours later they found shelter under the hospitable roof of Mr. Jackson.

It might be imagined that the account of a voyage through a region of ice and snow, affording no opportunity for those descriptions of scenery, of towns and peoples, which constitute the charm of many of our books of travel, would prove tedious reading. And so it would, no doubt, in many instances. But Dr. Nansen is a writer of singular capacity; he enlists the sympathies of his readers, and makes their hearts go out to him. He imparts a charm to everything, whether he is speaking of the cheery life on board the Fram, the perils passed through, the beauties of nature, or his inmost reflections on things that are and are to be. The following description of an Arctic night breathes the spirit of poetry, and there are many passages equally striking:—

"Nothing more wonderfully beautiful can exist than an Arctic night. It is dreamland, painted in the imagination's most delicate tints; it is colour etherealized. One shade melts into the other, so that you cannot tell where one ends and the other begins, and yet they are all there. No forms—it is all faint, dreamy colour music, a far-away, long-drawn-out melody, on muted strings. Is not all life's beauty high and delicate and pure, like this night? Give it brighter colours and it is no longer so beautiful. The sky is like an enormous cupola, blue at the zenith, shading down into green, and then into lilac and violet at the edges. Over the ice-fields there are cold violet-blue shadows with lighter pink tints where a ridge here and there catches the last reflection of the vanished day. Up in the blue of the cupola shine the stars, speaking peace, as they always do, those unchanging friends. In the south stands a large red-yellow moon, encircled by a yellow ring and light golden clouds floating in the blue background. Presently the aurora borealis shakes over the vault of heaven its veil

of glittering silver—changing now to yellow, now to green, now to red. It spreads, it contracts again, in restless change, next it breaks into waving, many-folded bands of shining silver, over which shoot billows of glittering rays, and then the glory vanishes. Presently it shimmers in tongues of flame over the very zenith; and then again it shoots a bright ray right up from the horizon, until the whole melts away in the moonlight, and it is as though one heard the sigh of a departing spirit. Here and there are left a few waving streamers of light, vague as a foreboding—they are the dust from the aurora's glittering cloak. But now it is growing again; new lightnings shoot up; and the endless game begins afresh. And all the time this utter stillness, impressive as the symphonies of infinitude."

The *Athenæum* was a supporter of earlier Arctic expeditions, and more especially of the search for Sir John Franklin—a search which it advocated at times when further effort seemed likely to be abandoned—and consequently it has peculiar pleasure in welcoming Dr. Nansen's volumes. The illustrations are numerous and well executed, and the translator has earned the thanks of all readers of the English edition. His name—or is the work by more than one hand?—should have been mentioned.

ANGLING LITERATURE.

The Compleat Angler. Edited, with an Introduction, by Andrew Lang. (Dent & Co.)

The Compleat Angler. Edited by Richard Le Gallienne. Parts I.—IX. (Lane.)

Musa Piscatrix. By John Buchan. (Lane.)

The Compleat Angler. Being a Facsimile Reprint of the First Edition published in 1653. With a Preface by Richard Le Gallienne. (Stock.)

EVER since 1750, when Moses Browne, at the instigation of Johnson, edited 'The Compleat Angler,' which had been unnoticed since the last edition during the writer's lifetime in 1676, a stream of editions, varying in notes and engravings, had issued from the press, until in 1887 appeared 'The Lea and Dove Illustrated Edition,' being the hundredth, under the auspices of Mr. R. B. Marston. Since that year several more editions have been published at a rate which seems to show that before another fifty years have passed Walton will be in his two hundredth edition. Literary men and naturalists have not unreasonably liked to associate their names on the title-page with Walton and Cotton. Thus Sir J. Hawkins, Bagster, Major, Rennie, Sir H. Nicolas, Jesse, and if last, certainly not least as an angler, 'Ephemera,' have paid homage to 'The Compleat Angler.' Even an American, Dr. G. W. Bethune, has edited the book and brought his garland from the New World to lay on Walton's tomb. The homespun wisdom, the quick sympathy with nature, the air of sanctified content which Walton has breathed over angling, have naturally endeared his book to all anglers.

Ever since the much-lamented Thomas Westwood drew up his 'Chronicle of "The Compleat Angler"' the principle has been accepted that Walton's rough hodge-noddy should not be overlaid with too many notes and illustrations. It must not be "over-dressed," as Westwood says. Too often "Maudlin, the milkmaid, is tricked out in a gown of brocade with a mantle of cloth of gold." Mr. Lang with native good sense

has borne this hint in mind. He has reprinted in beautiful form and type Walton's fifth edition, the last that was revised by the author. The reader is not annoyed with an apparatus of notes. A couple of pages of them—and they were hardly needed, as they merely give dates of the authors for the most part from whom Walton quoted—will be found at the end of the book. Mr. Lang has written some sixty characteristic pages of an introduction. Here will be found that love for nature and angling, that wise irony and playful humour which have endeared him to many readers. In a word, he has successfully caught the key-note of an editor of Walton which was sounded by Westwood. It is hopeless for the most keen-eyed searcher to expect to discover fresh facts about Walton. Sir H. Nicolas and many other investigators preclude this; but Mr. Lang pleasantly runs over the chief events of his life. There is the flavour of a tradition, but no more, that he was "a very sweet poet in his youth, and more than all in matters of love"; time, however, has made away with his verses, if they ever existed. What would we not give for a sonnet or two by Walton on Rachel Floud's eyebrow!

As is his wont, Mr. Lang waxes eloquent on the original edition of 'The Compleat Angler':—

"The book is one which only the wealthy collector can hope, with luck, to call his own. A small octavo, sold at eighteenpence, 'The Compleat Angler' was certain to be thumbed into nothingness, after enduring much from May showers, July suns, and fishy companionship. It is almost a wonder that any examples of Walton's and Bunyan's first editions have survived into our day. The little volume was meant to find a place in the bulging pockets of anglers, and was well adapted to that end. The work should be reprinted in a similar format; quarto editions are out of place."

As he sums up the life and character of Walton during the many years of his pious life, Mr. Lang has omitted to correct an amusing misprint: "Circumstances and inclination combined to make Walpole [*sic*] choose the *fallentis semita vite*." He accords Walton much praise for his biographies: if he cannot always away with the good old man's unquestioning faith, at least he can appreciate Walton's love of innocent quiet and contented goodness. From these 'Lives' of the angler he naturally considers 'The Compleat Angler' as a practical manual for fishing, contrasts it with other fishing literature, and compares the style of fishing of to-day with the methods recommended by 'The Compleat Angler.' Here Mr. Lang is naturally at his best; here he expatiates in pastures dear to his heart, which might be dappled with the birches of Tweedside and bounded by Border castles, while old-world ballads suggest themselves at every turn. Anglers must see what a treat awaits them in Mr. Lang's introduction, what need of patience have "honest Nat and R. Roe" when they go a-fishing:—

"O the tangles, more than Gordian, of gut on a windy day! O bitter east wind that bloweth down stream! O the young ducks that, swimming between us and the trout, contend with him for the blue duns in their season! O the hay grass behind us that entangles the hook! O the rocky wall that breaks it, the boughs that catch it, the drought that leaves

the salmon stream dry, the floods that fill it with turbid impossible waters! Alas for the knot that breaks and for the iron that bends; for the lost landing-net and the gillie with the gaff that scrapes the fish! Izaak believed that fish could hear; if they can, their vocabulary must be full of strange oaths, for all anglers are not patient men. A malison on the trout that 'bulge' and 'tail,' on the salmon that 'jiggers' or sulks, or lightly gambols over and under the line. These things and many more we anglers endure meekly, being patient men, and a light world fleers at us for our very virtue."

The illustrations to this edition by Mr. E. J. Sullivan are quaint and numerous, and show the dress of the period in particular. On the other hand, Mr. E. H. New, in the parts of Mr. Le Gallienne's edition already published, has confined himself to fish, and especially to the topography of the book. Old houses in the Lea district have greatly caught his fancy, and are worthily translated into black and white. Beyond giving a calendar of fishing operations month by month, Mr. Le Gallienne does not seem to have touched his author, but the edition is charmingly printed on thick paper with rough edges in small quarto. This and the characteristic engravings will render it a favourite edition. It is pleasant to read in such a book of the great eel that was caught at Peterborough, a yard and three-quarters long, or of "the trout that is near an ell long which had his picture drawn and is now to be seen at mine host Rickabie's at the George in Ware," together with other of Walton's marvels.

Mr. Buchan has hit upon a happy idea in collecting together some of the most noteworthy angling poetry. The book is dedicated to Mr. Lang, and contains several of his neatest angling lyrics. John Dennys might have been more largely drawn upon. He has often been termed the laureate of the craft. Gay's verses and Sir J. Wootton's are well known to all lovers of the riverside. Several other "choice verses" are included, but more modern pieces might have been inserted with advantage. One more criticism and we have done. It would be wiser to print such an anthology in a much smaller form. Then the angler could have thrust it into his pocket or basket, and enjoyed these poems where they ought to be read, under Walton's "broad beech tree," or by the "honeysuckle hedge" at the side of the trout stream.

It is scarcely wonderful, when on the 2nd of December, 1896, a copy of the first edition of Walton sold for no less than 415*l.*, that reprints of the book are also in continual request. Mr. Stock published a so-called facsimile reprint in 1876, which two years ago was rather scarce. The present facsimile, which is no more a real facsimile than its predecessor, is printed in a most convenient form for the pocket, while the print and paper are beautiful. Mr. Le Gallienne scarcely ventures to be glad that Cotton's second part is here absent; a good many readers will unfeignedly rejoice at it. No prettier edition can be desired; but a lover of the book might well grumble that on the cover it is lettered "The Complete Angler," instead of 'The Compleat Angler.' "I have neither a willingness nor leisure to say more," writes the author in his address to the reader, "then wish thee a rainy even-

ing to read this book in and that the east wind may never blow when thou goest a fishing." Each of these editions will bring joy to the literary angler.

The Well at the World's End: a Tale. By William Morris. 2 vols. (Longmans & Co.)

FAR away, at the verge of the "Ocean-sea," beyond the "Wood Perilous," beyond "Swevenham" and "Goldburg" and the "Castle of Abundance" and the "Thirsty Desert"—nay, even on the other side of "Utterness" itself—there lies at the World's End a well over which are written these words:—

"Ye who have come a long way to look at me, drink of me, if ye think that ye be strong enough in desire to bear length of days: or else drink not; but tell your friends and the kindreds of the earth how ye have seen a great marvel."

Though for ages upon ages men and women, thinking themselves "strong enough in desire to bear length of days," have been yearning to reach this well (which is none other than that famous "Fountain of Youth" that man has been dreaming of ever since his eyes were first opened to the busy wonder of life and the mysterious peace of death), few have been those who knew the taste of its waters. We, for our part, doubt whether any person ever did really succeed in drinking a full draught from that fountain save one, the writer of this beautiful story, William Morris himself, the illustrious poet whom we have lately lost, and, with him, lost how much of the romance and the colour of life?

But it was hardly by seeking it that Morris lit upon the well. It was by the workings of the natural instincts within him. No child that in its half-conscious gambols

Always finds and never seeks

ever came more easily, more instinctively, upon the beautiful things that could please its eyes than William Morris came upon the waters of the Fountain of Youth. Nay, it seemed as though the Well at the World's End was brought to him. No need to travel (except in imagination) across the "Wood Perilous" and the "Thirsty Desert" in quest of the Fountain of Youth if the Well at the World's End comes bubbling up at your very feet as you design your wall-papers at Queen's Square or Hammersmith, or superintend your tapestry-rooms at Merton, or examine your upholsteries in Oxford Street, or write your poems wherever and whensoever you can find half-an-hour's breathing space from a score of different kinds of the work that is your only sport.

This is why Morris's position among the poets of the world is unique. He (though a poet) stands for all time as the very type of youth. Though a poet, we say; for, as a rule, few people age more quickly than does your poet. And no wonder; for, like the nightingale of the Romanies, the more he is pricked by the thorn on which it is his fate to sit, the louder and the longer does he sing. Shakspeare lamented the forty winters that had besieged his brow; Coleridge called himself old at the same age; Byron was old at thirty. But no other poet of whom we have any record was ever at any

period of his life so young that he could have written this story. Compare Morris's delight in the beauty of the earth, in the birds of the wild-wood, with that of any other poet's delight in these things; compare the talk of the lovers beneath the trees in this story with anything to be found in any of the poems of such venerable bards as Chatterton, Shelley, and Keats. If Morris at sixty had not reached the mature age when he could have written thus:—

There was a listening fear in her regard,
As if calamity had but begun;
As if the vanward clouds of evil days
Had spent their malice, and the sullen rear
Was with its stored thunder labouring up,

assuredly at twenty-four Keats was too old to have been able to write as Morris writes in this volume of the beauty of earth and the joy of life. What was called the "melancholy tone" of 'The Earthly Paradise' was but the expression of his regret that even the waters from the Well at the World's End were not powerful enough to enable the drinker to enjoy for ever the beauty of Earth and the witchery of Woman.

Matthew Arnold, in a noble prosaic line which is often called poetical, says of Sophocles that he

Saw Life steadily and saw it whole.

This steadiness and wholeness of vision is the very opposite of the youthful way of seeing life. It is in brilliant little pictures coloured with beauty that youth sees the world; and it is thus that Morris always saw it. Indeed, there is not a weakness in his work and not a beauty which does not spring from that ebullience of youth which he drank and was always drinking from the Well at the World's End.

When Keats wrote,

Beauty is truth, truth beauty; that is all
Ye know on earth and all ye need to know,

the words did not really comprise his philosophy of life, as a score of passages in his letters will show; but of Morris's law of life these lines are a full expression. Upon this axiom that "beauty is truth, truth beauty," his social theories, no less than his artistic, were based. That generous heart of his became after middle age deeply touched with pity for the people—touched because he saw how cruelly the "folk" were shut out from the Palace Beautiful which nature intended them to enjoy; and he ran his head against the closed gates of the palace (though to him they had been thrown wide open), and beat them with his hands, and cried, "Let the folk in—'Arry and 'Arriet and all!" Whether his preachings from the Socialistic tub of Hammersmith Broadway did good or ill—whether they opened the eyes of the East-End to the iniquities of the middle-class patrons of Tottenham Court Road chairs, tables, and wall-papers, as some think they did, or merely turned good-humoured vulgarians into sour, morose, and insolent ones, as others affirm—is a question altogether beyond our scope here. The nobility and the beauty of his intentions and his aspirations none has ever challenged, and every word he uttered was that of a generous-hearted youth who saw life not steadily and whole, but unsteadily and partially and in little pictures. The artistic self-indulgence—the self-pleasing whim—which is the

characteristic of youth is the basis of all Morris's work as poet, as artist, and as doctrinaire. Though with the full conviction that if the world did not join him in his tastes it was so much the worse for the world, he worked always to please himself. Most other poets, after youth is gone, arrange a compromise, a *modus vivendi* between themselves and the taste of the time. "A man must needs be more like the age in which he lives than he is like his father and mother," says the Chinese sage. It is youth that knows not the word "compromise," nor did Morris know that word. Whatsoever work pleased himself he did, and if the public liked it, so much the better for the public. At one time, when Browning was his hero in poetry, it gave him pleasure to write rugged and more or less obscure dramatic idyls. These he produced, heedless as to whether he would or would not please anybody but himself and his friends. Afterwards he found a new pleasure in writing in the very opposite style to that of his first volume, long narrative poems in smooth Chaucerian measures, but without securing Chaucer's nearness of atmosphere. The public might or might not care for such a return to old forms; that was their matter. After this, having become fascinated by the Northern sagas, he found a still newer pleasure in writing a kind of prose poetry, bristling with archaic locutions and archaic words. Taking no heed of newspaper gibes about "Wardour Street English," &c., he continued to write them till death stayed his hand.

The step from this fancy of writing in obsolete English to printing books in an obsolete type was not a wide one; and soon no printing gave him pleasure that was not either in black-letter or in some type akin to black-letter. At the root of all his beautiful work, in a word, there lies the whim of pleasing himself which is the chief characteristic of youth—of extreme youth. Whether this self-indulgence will or will not prevent his work from being accepted, as it would otherwise have been, by posterity is one of the questions which time alone can answer. Black-letter we know can never be revived. Man has already awakened to the fact that, wonderful as have been the few thousand years of his past, his future of a million years is going to be more wonderful still. Posterity will be far more likely to favour some kind of phonetic symbol that saves time than the type which Morris loved. And what about the archaic diction and locutions in which he delighted? Beautiful, to our minds at least, as is this "Wardour Street English," it is after all an artifice, and, as such, does not strengthen, but weakens the full illusion which the worker in imaginative prose is supposed to seek. The moment that in any imaginative picture artifice is obtruded where even art is weak unless she disguises herself, illusion (which must be always born of the artist's sincerity) begins to grow dim. Had the verbal texture of these stories not been imitated from books, but been the natural and inevitable expression of the writer's mood, the combined beauties of the old literary temper and the new, of which the stories are so full, would have made them surpass in charm most other things in imaginative

literature. But not even the movement of Morris's splendid imagination can prevent us from feeling as we read that the *raconteur* is a modern man whose natural speech is modern English, and who is indulging here the self-pleasing whim of a marvellous boy. The truth seems to be, as the present writer more than once remarked to Morris, that if he really wished to throw around the reader the veil of full illusion which most imaginative artists in prose endeavour to throw around him, he should have written these stories not in the epic, but in the autobiographic form. Then the archaisms that are interspersed in the narrative would not have seemed to the reader more artificial, and therefore more insincere, than those in the dialogue of Scott's novels. The accent, though strange, would have appeared the natural accent of a dramatic character. This is easily seen if we contrast the beautiful realism of the dialogue between the characters who live in the story before us with the movement, trammelled if fascinating, of the narrative portions surrounding them. Here is an example of an admirable dialogue between the hero and Bull Shockhead, one of the wandering band of brigands who, judging from their use of the *patterin*, would seem to be gipsies:—

"Early next morning Ralph arose and called Bull Shockhead to him, and said: 'So it is, Bull, that thou art my war-taken thrall.' Bull nodded his head, but frowned therewithal. Said Ralph: 'If I bid thee aught that is not beyond reason, thou wilt do it, wilt thou not?' 'Yea,' said Bull, surlily. 'Well,' quoth Ralph, 'I am going a journey east-away, and I may not have thee with me, therefore I bid thee take this gold and go free with my good will.' Bull's face lighted up, and the eyes glittered in his face; but he said: 'Yea, king's son, but why wilt thou not take me with thee?' Said Ralph: 'It is a perilous journey, and thy being with me will cast thee into peril and make mine more. Moreover, I have an errand, as thou wottest, which is all mine own.' Bull pondered a little, and then said: 'King's son, I was thinking at first that our errands lay together, and it is so; but belike thou sayest true that there will be less peril to each of us if we sunder at this time. But now I will say this to thee, that henceforth thou shalt be as a brother to me, if thou wilt have it so, and if ever thou comest amongst our people, thou wilt be in no danger of them: nay, they shall do all the good they may to thee.' Then he took him by the hand and kissed him, and he set his hand to his gear and drew forth a little purse of some small beast's skin that was brodered in front with a pair of bull's horns: then he stooped down and plucked a long and tough bent from the grass at his feet (for they were talking in the garden of the hostel) and twisted it swiftly into a strange knot of many plies, and, opening the purse, laid it therein, and said: 'King's son, this is the token whereby it shall be known amongst our folk that I have made thee my brother: were the flames roaring about thee, or the swords clashing over thine head, if thou cry out, I am the brother of Bull Shockhead, all those of my kindred who are near will be thy friends and thy helpers. And now I say to thee farewell; but it is not altogether unlike that thou mayst hear of me again in the furthest East.'"

But then comes the question, What kind of illusion did Morris really seek in these stories—stories which, notwithstanding a certain affinity with the methods of the Sagamen, must be characterized as a new form of imaginative art? In judging of the success or non-success of anything in

imaginative literature the first question to ask and the first to answer is this, What is the nature of the imaginative belief that the writer asks of the reader? Does he endeavour to compass the full illusion which is effected by the modern novel, or only that partial illusion which the poet seeks? While nearness is the quest of the worker in prose fiction, remoteness may be, and often is, the legitimate quest of the poet. These stories are in atmosphere far more remote than the 'Canterbury Tales.' Chaucer's quest was nearness of suggestion, and this is what makes him so much more modern than a prose-writer like Malory, so much more modern than a poet like Spenser. Even when Morris modelled his work in some measure upon Chaucer's, he never achieved Chaucer's nearness of atmosphere: perhaps he never tried to do so. It would almost seem that, in order to find a substitute for that aid which metre can give to the poet whose object is to produce a sense of remoteness, Morris in these stories goes out of his way to surround the dramatic action with all kinds of improbabilities. When Shakespeare introduced lions into the forest of Arden, it was not done in order to produce remoteness; for the acted drama of the modern world, whether written in verse or prose, is unlike the acted drama of Greece in this, that it takes a place between prose fiction, whose quest is full illusion, and unadulterated poetry, whose quest is partial illusion. Shakespeare introduced his lions because the audience of his time would scarcely have felt that a forest in foreign lands would be complete without them. But why does Morris introduce lions (and apparently the entire fauna of Africa) into European forests, unless it is to secure remoteness, and so give a reason for the archaic nature of his form? If, however, it was Morris's desire, as we are suggesting, to achieve the partial illusion of poetry, another question arises in connexion with 'The Well at the World's End': Is there any proper length for a narrative? and if so, what is it? Although very much longer than 'The Roots of the Mountains,' 'The Well at the World's End' is entirely without the grand pathetic motive of that story. After the assassination of the hero's first mistress, the Lady of the Castle of Abundance, when it has become evident what the peripeteia is going to be, the story becomes a mere string of incidents which could have been shortened at almost any point. And here one of the most noticeable of all Morris's artistic gifts, his fecundity of invention of incident, leads him astray.

In judging of the proper length of any work in imaginative literature, it seems necessary to illustrate our meaning by examples taken from the two opposite kinds of prose fiction. Two of the greatest masterpieces in the prose fiction of the nineteenth century are very likely 'Vanity Fair' on the one hand and 'Undine' on the other. Long as is 'Vanity Fair,' it is not by a single sentence too long; and short as is 'Undine,' it is not by a single sentence too short. With regard to 'Vanity Fair,' so complete has been the illusion achieved by the writer, so entirely has the reader accepted the characters as real, that he reads the last lines with a feeling of regret

that they are the last; he wants to follow still further the adventures of that wonderful Becky Sharp round whom the other characters cluster. And in the same way, short as is 'Undine,' the reader feels on reading the last lines that to have said more would have tended to weaken rather than to strengthen the reader's imaginative belief. Now in the story before us Morris's method is as entirely that of poetry of the remote kind as in the stories of 'The Earthly Paradise.' He seems, as we have said, to go out of his way to show that his quest is the partial illusion which the poet alone is, except in the case of Chaucer, expected to secure. And yet, after having taken all this trouble to make the reader feel that he is in fairyland, Morris spins out his story into a poem as long as a realistic novel of modern life. He seems to forget that, howsoever lovely a fairy story may be, human life is much too short for readers to want to read it at such length as this. A mere string of adventures such as these would have had far more effect had they been told at a third of the length.

That nothing can possibly be simpler than the main thread of the story we can show in a few words. Rumours of the Well at the World's End and stories concerning the many people who have perished in trying to find it, and of the few who have drunk of its waters, reached Ralph, the younger son of King Peter of Upmeads, and fired him with the wish to drink of it. And one day he stole away from his father and mother in quest of the well. Scarcely had he left home when Chance or Providence or Fate threw him across a maiden of the yeoman class, Ursula, who also had a desire to seek the well. This maiden attracted Ralph, and no wonder, for she was as fascinating as any of the women to be found in any of Mr. Morris's poems:—

"And she went hither and thither about the hall and into the buttery and back, putting away the victual and vessels from the board and making as if she heeded him not: and Ralph looked on her, and deemed that each way she moved was better than the last, so shapely of fashion she was; and again he be-thought him of the Even-song of the High House at Upmeads, and how it befit her; for she went barefoot after the manner of maidens who work afield, and her feet were tanned with the sun of hay harvest, but as shapely as might be; but she was clad goodly withal, in a green gown wrought with flowers."

But if Ursula made an impression upon Ralph, he made upon her a deeper impression still; for although she felt her passion for him to be hopeless, she straightway abandoned the lover she then had in order to find the Well at the World's End and so become worthy of Ralph. For the waters of this well have the power of transfiguring the drinker both body and soul, and give him the power of dominating over mankind by force of wisdom as well as youth and beauty.

After leaving Ursula, Ralph remembered for a time her charms; but he passed through many adventures, and at length encountered a siren who completely drove out of his mind all memory of Ursula. This was the famous Lady of the Castle of Abundance, one of the few who had

found the Well at the World's End and drunk of it, and become in consequence irresistible to all human kind of the male sex, but extremely disliked by the female. In Ralph, however, she encountered her match, for if she conquered the men through the magical power she had imbibed at the well, he conquered all the women through his natural endowments of beauty, strength, and chivalry, and especially by his freedom from any desire to conquer them. And these two lived together as lovers in the wild-wood, and she undertook to conduct him to the well. The descriptions of their life during this period are extremely beautiful. Their bliss, however, soon came to an end, for one day, after Ralph had left her to shoot deer for their dinner, the husband and tyrant from whom she had fled found her and slew her. Notwithstanding his grief, Ralph after a while pursued his quest of the well; and now that the siren was dead, his thoughts would again recur to Ursula, who, as was pretty broadly indicated during his travels, was on the same road as himself, and was very likely to cross his path, as in fact she does. After many adventures and escapes from many perils, they reached the Well at the World's End and drank the waters, ending their days as King and Queen of Upmeads.

But whether or not these beautiful stories are apt sometimes to become over-long, the reader will say, "Would that the beloved storyteller were with us still to tell new stories—tell them by the score, nay, by the hundred, if it pleased him to do so: would that William Morris were with us still!"

Notes from a Diary, 1851-1872. By the Right Hon. Sir Mountstuart E. Grant Duff. 2 vols. (Murray.)

SIR MOUNTSTUART GRANT DUFF has compiled these two volumes of extracts from his diary on the principle of leaving behind him one of the most good-natured books of its kind ever printed. That end he has certainly fulfilled, though there is enough salt to redeem the production from insipidity. Many of his stories are old; some of them are more than a little inaccurate—for example, he places President Lincoln's assassination before, not after, the conclusion of the Civil War; but as stories they quite pass muster. Besides, he has known almost as many people of celebrity as Lord Houghton, and witnessed many memorable scenes. The book would have been improved had there been a little less botany, and fewer entries of purely domestic interest. We fear, too, that this degenerate age does not altogether share Sir Mountstuart's ingenuous belief that no gentleman's library can be considered complete without the 'Elgin Speeches.' Still dulness is commendably absent from his pages, and wit and wisdom are reasonably plentiful. It is exactly the book to pick up at the club for an hour before dinner.

We may pass over the diarist's visit, as a young man full of Balliol, to Italy and Eastern Europe. The following estimate by that sagacious person Mountstuart Elphinstone is, however, worth quoting:—

"We talked about conversation. He put Luttrell's above that of all whom he had known.

Talleyrand's was very rich in anecdote, but by no means witty. Of Sydney Smith he spoke with very great regard, treating his wit as merely the flower of his wisdom."

Hayward, on the other hand, used to consider Sydney Smith's table-talk much superior to Luttrell's, and the specimens that survive certainly bear him out.

Sir Mountstuart had a happy power of picking up friends on the Continent. The following conversation with Ranke, the historian, whose sympathies were with Russia in the Crimean struggle, is dated 1854:—

"After dinner I had a long and somewhat lively conversation with Ranke. He said that Germany had nothing to fear from Russia—more from England; and that if we succeeded, all we should do would be to destroy an infant civilisation. 'Ah! we love you,' he said, 'and feel with you far more than with Russia, but we cannot agree in all things. There are some differences between our interests.' Later he added: 'To me the chief interest of England is, that she is *Old England*.'"

Sir Mountstuart's criticism of Maurice's preaching is absurdly pragmatic:—

"Went, as usual about this time, to hear F. D. Maurice preach at Lincoln's Inn. I suppose I must have heard him, first and last, some thirty or forty times, and never carried away one clear idea, or even the impression that he had more than the faintest conception of what he himself meant. Aubrey de Vere was quite right when he said, that listening to him was like eating pea-soup with a fork, and Jowett's answer was not less to the purpose, when I asked him what a sermon, which Maurice had just preached before the University, was about, and he replied—'Well! all that I could make out was that to-day was yesterday, and this world the same as the next.' John Stuart Mill, who had known him early in life, said to me about this time, 'Frederick Maurice has philosophical powers of the highest order, but he spoils them all by torturing everything into the Thirty-nine Articles.' The fact that he should have exerted a distinctly stimulating and liberalising influence over many more or less remarkable people, is sufficiently strange; but it must be remembered that he was a noble fellow, with immense power of sympathy, and an ardent, passionate nature, which often led him to right conclusions in spite of his hopelessly confused reasoning. To listen to him was to drink spiritual champagne."

In February, 1858, he entered the House as member for the Elgin Burghs, and had a strange confidence from a disappointed candidate:—

"Had a curious conversation with Thackeray at the Cosmopolitan about a French invasion, *à propos* of the fiery Colonels, with regard to whom there was a good deal of talk at this time. He said, alluding to his recent candidature at Oxford:—'The chief reason why I wished to be in Parliament was, that I might stand up once a year, and tell my countrymen what will happen when the French invade us.'"

Next year we find him in Paris, frequenting Madame de Circourt's receptions, meeting Falloux, and on terms of intimacy with Emile Ollivier, at that time furiously hostile to the Emperor; but he made little of Cousin:—

"It was M. de Falloux who said of Louis Napoleon, with great truth, 'Il ne sait pas la différence entre rêver et penser.' He asked much about England, and was afraid of the smallness of our majorities, and the difficulty of forming a strong government. Dined with Madame Mohl, meeting, amongst others, Cousin, who was very angry with England, because, he said, she was thwarting French policy in Italy,

and insulting France, 'Et nous n'insultons personne.' This sort of foolish talk seemed to me habitual with him, and I have never been able to understand on what foundation his great social fame rested."

An amusing anecdote of Cousin is the following:—

"At night Taine, dining with us, told a story of Cousin's enlarging to Jules Simon upon the frightful difficulty of the Timæus, with which he imagined himself to have been struggling, then suddenly exclaiming,—as the real state of the case flashed into his mind—'Ah! I recollect, it was you who translated it.'"

Quite ten years before the Franco-Prussian war he heard Prévost Paradol's prediction:—

"Long talk in Paris with Prévost Paradol. He said, amongst other things, 'Well, France seems to me between two great fortunes; either we shall have peace and improved government at home, or we shall have war and the Rhine.' 'Improved government at home,' I said, 'by all means, but what do you want with the Rhine?' 'Oh,' he rejoined, 'our present frontier is a very bad one.' 'We in England,' said I, 'are not accustomed to think very highly of the advantages of a river frontier.' 'I dare say not,' he said, 'for God has given you the best of all frontiers, the sea; but if France had the Rhine, even without the fortresses on its banks, Europe united could not get across it.'"

In the same year the diarist was at Chambéry:—

"At Chambéry, where saw the grotesque monument to the famous adventurer De Boigne, who disciplined Scindiah's battalions. Many years ago, I think in 1823, my father stopped at this place to visit him. In the course of conversation De Boigne said, 'Financial difficulty! The Company can never have any financial difficulty; they have always one certain resource open to them.' 'What is that?' asked my father eagerly. 'Plunder China,' was the characteristic reply."

Here are some characteristic outputs of Bulwer Lytton's fancy:—

"Introduced at the Athenæum by Hayward to Bulwer Lytton, and very curious conversation. He talked of Foster, the Medium, in whom he seems to believe. He thinks that his feats are not juggling, but that his brain has some power of putting itself *en rapport* with other brains. The markings on the arm he compared to the Middle Age *Stigmata* received by Saints, and *Sigillations* received by sinners. He had thought of his old housekeeper, Sophy Tate, and Foster had guessed her name. We talked of Stanhope's 'Life of Pitt,' and Hayward remarked that no man wrote so above himself as Stanhope. Lytton said 'No man writes above himself, but most men are very unequal. Campbell the poet, for instance, always struck me as very tiresome, till one night when he met me at the door of this Club, and asked me to go home and sup. I had only just dined, and at first refused, but seeing that he was hurt, I agreed to go. We were *tête-à-tête*, and from ten to half-past one he poured out a stream of conversation of the most surpassingly brilliant kind."

We have no wish to discount the pleasure of these volumes by undue quotation, and feel bound, therefore, to omit some capital talks with Carlyle, Dickens, Sainte-Beuve, and many other remarkable men. Let us rejoin Sir Mountstuart Grant Duff in Poland, whither he went to study that eternal question, just when the last rebellion was drawing to a close. Readers of his 'Studies in European Politics' need hardly be reminded how sane was his Liberalism, and his diary proves him to

have been untiring in his quest for information. The same sobriety of judgment characterizes his forecast of Free Italy's future, which is here reprinted from the *North British Review*.

This pleasing little retort by Fuad Pasha is, so far as we are aware, a treasure trove of Sir Mountstuart's own:—

"It was Fuad who some years ago said in Arthur Russell's hearing to Lord Palmerston, when the latter expressed the opinion that nothing would go right in Turkey till they got rid of polygamy, 'Ah! milord, nous ferons comme vous, nous présenterons l'une et nous cacherons les autres.'"

The diarist rates Lord Strangford a little above his deserts it seems to us:—

"At Strangford's funeral. He is buried at Kensal Green, under the same monument as his brother, who, although very unlike him, was in a different way as gifted. I have heard that Disraeli once said—'George Smythe is more like Bolingbroke than any Englishman who has lived since his times.' In his own line the last Lord Strangford was unique, and up to this date the place which he left vacant in European journalism has never been filled."

The book abounds with Houghton anecdotes, but most of them, or their twin brothers, have already appeared in print. This sneer of Kinglake's at his old aversion, however, is fresh and hideously clever:—

"Amongst others, Kinglake dined with us. Speaking of the narrative of Sédan by Napoleon the Third, which lately appeared in the newspapers, he said to me, 'It read like nothing but an account of the 1st of September by an escaped partridge.'"

We have not said much about Sir Mountstuart Grant Duff's own reflections, because he is content, for the most part, to record. The following passage will show that his notes on travel are marked by knowledge and sensibility:—

"The sun had risen over the hills on the Asiatic shore before we ran between Sestos and Abydos, and drew near to the town which Europeans call the Dardanelles, but which the Turks, with their genius for the commonplace in names, call *Tchanaq Kalesi*, or Pottery Castle, from the flourishing manufacture of earthenware which exists there. Presently a boat came alongside, bringing one of the English residents of the town, to whose kind keeping we had been consigned by friends. Here, after a visit to the Governor, a friendly and hale old man who commanded the Turkish fleet when the Allies engaged the seaward batteries of Sebastopol, we spent half an hour in inspecting the far-famed Castle of Asia, whose monster guns still bear the marks of the balls which struck them when Duckworth, not too wisely, ran up past them to Constantinople.The military Pasha gave us a large boat with fourteen rowers, and we were soon aloft. After a row of about two hours and a half, we approached a quiet little bay with a shelving shore, white cliffs to the left, and a sandy hill to the right. We touched land and stood upon the soil of the Troad, for the sandy hill to the right was the eastern face of the Rhaetian promontory. It was curious to think, as we drew near the beach, how many and how different were the travellers in whose wake we were following. Hither turned aside Xerxes on his way to attack Athens, and Alexander on his way to conquer Persia; so did Mindarus, the Spartan, the hero of the famous and characteristically laconic despatch; Ovid came also as a youth with his tutor Macer, and Germanicus, and Julia, the daughter of Augustus, who, by the bye, was all but drowned in the Scamander. These are a few,

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and only a few, of the famous personages of antiquity whom we know to have visited the Troad for the same purpose for which we were now landing on its shores."

Within the limits which he deliberately set himself, Sir Mountstuart Grant Duff has put together a most agreeable piece of work.

NEW NOVELS.

The Scholar of Bygate. By Algernon Gissing. 3 vols. (Hutchinson & Co.)

BYGATE was one of those dark mysterious houses that are haunted (especially in novels) by the evil reputations of their owners. Sibbald Crozier, vaguely called a Scholar because he possessed a number of books, some of which he was supposed to read, was a stilted and supercilious nondescript, or so his cousin Adelina described him; but his father, according to the same authority, was "a positively ferocious savage." As Sibbald says, however, "her eye never saw a true thing, and her mind never conceived one." They gave each other queer characters at Bygate. Adelina was an orphan, or thought herself an orphan; and when she came to live with the Croziers she certainly had a most discouraging reception. This is all preliminary to the real plot, which is worked out with considerable skill. Some parts are more natural and human than others. Sibbald, for instance, changes his opinion of his cousin, perhaps without much reason, but their relations are of the most romantic and pathetic sort; and the character of old Crozier is well conceived and drawn. There are sundry North-Country sketches sufficiently true to life; and it is unnecessary to say that his readers may usually count on Mr. Algernon Gissing for an attractive story.

Lying Prophets. By Eden Phillpotts. (Innes & Co.)

THIS book comes as an agreeable surprise. Hitherto Mr. Phillpotts has appeared chiefly as an exponent either of "the new humour" or of so-called "realism"—brutal stories crudely told. It seemed as if his undoubted power of story-telling was hopelessly enthralled by the influences of the less estimable productions of America and France; but to the satisfaction of all who desire the wholesome development of English fiction, he has in his present book shown a grasp of the truth that violence is not strength nor paradox originality. He has devised a story which would have afforded ample opportunities for a writer of the pornographic school to show his mettle, and has treated it with a tenderness and reticence that deserve all praise. With a full disposition to allow to nature all her rights, he has shown no mercy to the claim often put forward on her behalf to override man's duty to his fellows, whether men or women; and he has contrived to do this in the mere development of his narrative without a suggestion of the parenthetic pulpit. The scene of the story is laid at Newlyn, a place where the finest flower of modern culture, or what is apt to hold itself for such, is brought into contact with a local population still in many respects at a pretty primitive stage, living much as its forefathers have done for centuries, feeling the same wants, pondering the same thoughts.

Religion is a strong influence in the lives of these people; but though it has adopted Christian phraseology, it is in many cases a fetishism which, but for the restraints of the law, would be hardly less ferocious than that of their supposed Phœnician ancestors. In this creed, as expounded by the "Luke Gospellers," among whom her father is a tower of strength, the heroine, Joan Tregenza, has been brought up; but it has never taken possession of her, and she turns readily enough to the æsthetic pantheism propounded by John Barron the artist. The association between them begins harmlessly enough, by Joan's consenting to stand as the figure in an outdoor picture which Barron is painting. Of anything like love the man has not a grain in his composition. "You know my rule of life," he says to a friend, "to sacrifice all things to mood." In other words, he is a selfish animal, feeble mentally, and, as it happens, physically also. Novel-readers may have noticed how this type has superseded the muscular hero of twenty or thirty years ago. There is a parable herein, but we do not propose to develop it now. We should like to say a word in praise of Uncle Chirgwin, the kindly optimist, who makes an admirable foil to the bitter Calvinist, Michael Tregenza; and of Michael's wife Thomasin, a very subtly-studied character, rough-tongued, avaricious, but with a heart of a kind beneath all. But the book has so many points that it is impossible to do more than touch on one or two. Nothing so powerful has appeared in this line since 'Esther Waters'; and curiously enough, in spite of its tragic ending, the reader lays down Mr. Phillpotts's book with less of gloom in his heart than Mr. Moore's story inspired. If Mr. Phillpotts can keep up to this level he will do.

The Mystery of Dudley Horne. By Florence Warden. (White & Co.)

IF the incidents of Miss Florence Warden's "mystery" were run off the reel in five minutes, without phrase or fashion, they would not appear to promise a sober or substantial story. There is a murder, almost followed by another; the mystery is concocted out of a variety of foolish acts and notions, for which cerebral disease has to account; Mrs. Higgs turns out to be a man; and there are other things equally difficult to swallow if taken in an uncompromising lump. But Miss Warden does not ask her readers to swallow them in a lump. The tissue of the veil on which these spots are stuck at intervals is pretty enough; and looking at the tissue rather than at the spots, one may spend half an hour in pleasant anticipation, and be rewarded at last by the explanation of the mystery.

The Idol Maker. By Adeline Sergeant. (Hutchinson & Co.)

MISS SERGEANT has certainly made a bold venture in selecting for the hero of her new story an insignificant, ill-bred youth, a physical coward and a moral fanatic, such as Perry Wilson. And in the first part of the book she lays such unsparing stress upon his disadvantages of mind and person that it is as difficult for the reader as for the young man's own relations to realize the beautiful if distorted nature that lies

beneath his unprepossessing exterior. Perry Wilson—or Sir Francis Dysart, as he should be called—obstinately believes that his vocation is to be a missionary. Certainly the rôle of successful claimant to the Dysart title and estates is less to his tastes and very elementary capacities than the hewing to pieces of the images of the heathen. But by the irony of fate his uncle and guardian is surreptitiously a manufacturer of these same images, and the complications induced by such a situation go far in themselves to fill a volume. Miss Sergeant, however, prefers a well-covered canvas, and there are two quite separate romances in the Dysart family at the Towers, which are bent out of their natural course to revolve round the figure of the young martyr. This at least seems the most obvious explanation of the misunderstanding between Nora Dysart and her lover, as foolish and unnecessary as Nora's subsequent conduct. Neither is Lady Dysart a convincing woman, nor good enough for Lydiard, the quiet, strong type of man that Miss Sergeant knows how to paint. The story is long-winded, but it contains pleasant reading, and in the difficult and pathetic personality of Perry Wilson the author has achieved something of a success.

A Bit of a Fool. By Sir Robert Peel, Bart. (Downey & Co.)

SIR ROBERT PEEL tells with much vigour the story of a young man of fortune who goes to the bad and comes back again. The tempters, male and female, who lead the young man the way he should not go are all described with complete frankness, and the fact that their victim is very willing and even eager to be led only adds to the truthfulness of the picture of real life which the author lays before his readers. It is a picture into which a good deal of vice is introduced, but in a way that is not vicious. The charms and vices of Nellies and Mrs. St. John-Elliots are vivaciously presented, perhaps with an excess of detail, but there is no sickly gloating over these things. The standard of morality is not high; it is the easy standard of what is called a man of the world, one who is apt to say he likes to have no nonsense, to take things as he finds them, and to wish not to be different from others in his position. Every one knows what this means. The merits of Sir Robert Peel's book are that he has succeeded in keeping the same tone throughout, that all his characters are given to the life, and that his tale is written in a vivacious style, with no small amount of literary skill.

Tatterley: the Story of a Dead Man. By Tom Gallon. (Hutchinson & Co.)

TATTERLEY was Caleb Fry's man, and so like his master in bodily presence, except that he wore a patch over one useless eye, that it was easy for Caleb, when Tatterley died, to take to his shoes, his patch, and his shabby clothes, and pass amongst his old acquaintance for his servant. At least Mr. Tom Gallon tells us so, and for the sake of his lively and interesting story it is quite worth our while to believe it. Caleb was a rich old curmudgeon who had cheated many, but never made a friend. Amongst others he had cheated his nephew, appropriating his money and allowing him to

grow up in poverty. On the night of Tatterley's death he had made a will, leaving his money to a selfish cousin, Hector Kindon; and it was under these circumstances that he suddenly resolved to bury his servant as Caleb Fry, and to watch at leisure the development of events. Such is the basis of the story told by this youngest recruit of the still surviving school of Dickens—a somewhat improbable, melodramatic situation, which leads to a strong contrast of selfish and unselfish characters under extraordinary conditions, and an excessive display of pathos and humour. The reader can argue out for himself what happens to the selfish Hector, to the unselfish nephew and his devoted sweetheart, and to the mock Tatterley, who, of course, lays aside his old self and acts with all the judgment and patience of Martin Chuzzlewit the elder.

Wide Asunder as the Poles. By Arthur Crump. (Longmans & Co.)

It is unwise to state a universal negative, so it would be imprudent to say that no worse novel than this ever appeared; but it has most of the faults that a novel can have. The narrative is confused, the incidents are irrelevant, and the characters are caricatures. Mr. Crump seems to have resolved to get in all his own experiences—not, we should judge, as yet a very long series—somehow or other, and to work them into the story of as ill-bred a family as we ever remember to have met. Indeed, the persons in the book seem to be both ill-natured and ill-mannered, unless we may except a curious half-witted being who talks a dialect blended of conventional Scotch and Irish.

Marie-Magdeleine: Récit de Jeunesse. Par Émile Ollivier. (Paris, Garnier Frères.)

ALTHOUGH it has the form of a novel and a simple story runs through it, the volume by which M. Ollivier brightened his convalescence from an illness before he returned to the serious work of his history is, as its second title shows, a series of sketches of memories of youth—his own youth in some degree. Its chief interest lies in passages describing his mission to Marseilles and Toulon as delegate of the Republic in February, 1848, and the birth then of his oratory; in a couple of pages on Parliamentary ambitions; and in descriptions of Florence and its pictures and of the Antwerp Rubens. Musicians will also find in it a good deal about Liszt, Berlioz, Meyerbeer, and Wagner. M. Ollivier tells us that the face of Rossini "recalled both the Olympian Jove and Mr. Punch." In his later days the very wiggish wig negated the former suggestion, and few now living can recall the curls of Rossini's youth.

DANTE LITERATURE.

Enciclopedia Dantesca. Da G. A. Scartazzini. (Milan, Hoepli.)

Studies in Dante. By E. Moore. (Oxford, Clarendon Press.)

Pensieri sull'Allegoria della Vita Nuova di Dante. Opera Postuma di Francesco Pasqualigo. (Venice, Olshki.)

Selections from the First Nine Books of the Cronica Fiorentina of Giovanni Villani. Translated by Rose E. Selfe. Edited by P. H. Wicksteed. (Constable & Co.)

THE four works whose titles are given above afford an illustrative and interesting example of

the various ways in which the study of a great writer may be approached. All belong to the explanatory rather than to the appreciative branch of commentary, so that their comparative value to the student can be estimated without any confusion of the issue by æsthetic questions. The object of each writer is equally to do something towards helping readers of Dante to understand his meaning—often a matter, as we know, of some difficulty.

Dr. Scartazzini's 'Enciclopedia'—of which the first half, to the end of the letter L, now before us, consists of 1,168 closely printed pages—is executed in the fashion familiar to all who have used his edition of Dante. In fact, it amounts to little more than a rearrangement of the notes to that edition under alphabetical catchwords, with such additions as the author's subsequent reading has led him to make, and occasional, though by no means complete references to Dante's minor works, especially the 'Convito.' His method, as we say, is well known. It consists in a laborious and conscientious study of commentaries ancient and modern, dictionaries, all conceivable works in the "literature" of his subject, and the reproduction, often at great length, of extracts from these. Of general acquaintance with literature or of original critical faculty we find very little. In some matters, such as philology, Dr. Scartazzini's knowledge is still at a very elementary stage. He still believes, for instance, that *deus* "comes from" *θεός*; he is quite content to derive *andare* from *anditus* (quasi *aditus*), *accismare* from *κορμειν* (!), and *adonare* from *domare*, or to assume the possibility of alternative derivations for the same word, and so on. On the other hand, he favours us with a good deal of doubtless correct, but totally superfluous learning. One does not quite see how the study of Dante is advanced by giving names like Gabriel or Jerusalem in their Hebrew forms, or by such information as that a flower is a "product of the vegetation of phanerogamous plants which precedes the fruit," while fruit is a similar product "which succeeds the flower in consequence of the fecundation of the ovary"! It would have been better, for instance, if Dr. Scartazzini had devoted the time spent in copying this abstruse lore from some school-book on botany to the study of one of the passages in which Dante mentions fruit. He would then, perhaps, have avoided the blunder of saying that *frutta* in 'Inf.' xxxiii. 119, is used figuratively.

We have sometimes been tempted to wonder whether Dr. Scartazzini ever reads anything except "books about" Dante. He certainly shows very little sign of having gone beyond them, either to the books whence Dante drew his lore, or to other literature which might help him to understand the main currents of thought which formed Dante's mental "environment," except in cases where these have been quoted by other commentators. Take, for instance, his treatment (s.v. "Accidia") of the question whereabouts in hell Dante intended those who had lost their souls through this sin to be found. All the older commentators assume them to be represented by the sinners who lie submerged in the marsh of Styx (in which the *iracondi* also are punished), and whose existence is only indicated by the words of lamentation (in which the sin is actually named) that come gurgling up with the bubbles through the slimy water. This view, which is plainly suggested by the words, seems to have been unquestioned until the middle of the sixteenth century, when Daniello of Lucca, a painstaking and intelligent, but rather hair-splitting commentator, boggled over the apparent difficulty that *accidia* is not obviously a sin of incontinence, and had therefore no business to be found in this quarter of the infernal regions. It must be remembered that the age in which Daniello lived was not precisely steeped in theology, and that that estimable person, as likely as not, had never

looked into the 'Summa Theologica.' If he had done so, he would have found his difficulties entirely removed. *Accidia*, as understood by a mediæval theologian, was a spiritual state of which Aristotle could hardly have formed any notion, so that he may be excused for omitting it from his classification of "things to be avoided from a moral point of view." Dante was therefore free to treat it as he liked, and as we have said, the words of his teacher Aquinas gave him ample warrant for grouping it with the sins of *akpatia*, even if his own knowledge of the human heart had not led him to see how closely akin the temper implied by *accidia* is to that which makes a man break out in raging anger. But into this Dr. Scartazzini does not go. He gives a list of commentators, "Bocc., Benv., Barg., Dol., Tom.," and so forth, on one side, and another, as "Port., Pogg., Corn.," on the other side, calls the difficulty "little less than insoluble," and passes on to the next word without any attempt to settle the previous question whether there be any difficulty at all.

Another passage to which Dr. Scartazzini has devoted nearly a whole page, and which might have been dealt with in a few lines, is that near the beginning of 'Inf.' xv., in which it is implied that the head waters of the Brenta are in a district called "Chiarentana," a name which in the Italian of the time means Carinthia, and nothing but Carinthia. No difficulty was felt about this (though one or two commentators, among them our friend Daniello, took it for the name of a mountain, perhaps somewhat as the undergraduate explained Gamaliel as "an exceeding high mountain in Samaria") until some wisecracker in the present century discovered that Val Sugana, in which the Brenta rises, is some way from the modern Carinthia. A dozen pamphlets and articles seem to have been the result, and all sorts of wild interpretations were suggested. Even the learned Witte, it appears, was led astray. Dr. Scartazzini takes the right view; but it would surely have been enough to have referred to any chronicler or historian of the period, or even to an historical atlas, to show that the Duchy of Carinthia had once extended almost to Trent, and that even in Dante's time the dukes still claimed the lordship of the Brenta valley.

With all his superfluity of borrowed lore Dr. Scartazzini sometimes contrives to miss a very obvious illustration. Thus the curious use of *gemere* in the sense of "to trickle" or "drip" (not improbably an earlier sense than that of "groan"), occurring twice in the 'Commedia,' is to be found again in the Latin of 'De Vulg. El.' to which a reference should certainly have been given.

It is needless to go through every instance of the cumbersome fashion of exegesis which seems to meet the wants of Italian students, but one other case may be cited, as affording, when taken with Dr. Moore's treatment of the same passage, a good contrast between the business-like and the unbusinesslike method of comment. In 'Par.' xxvii. 137, after a passage dealing with the tendency of all things left to themselves to degenerate, comes the following: "So at the first look grows dark the white skin of the daughter of him who brings morning and leaves evening," i.e., of the sun. Now who is "the daughter of the sun"? "Human nature" or "the human race," say most of the old commentators, from whom Dr. Scartazzini quotes long screeds. He also quotes "Com. Lips.," under which modest *alias* he is believed to disguise himself, in favour of interpreting the phrase as denoting the Church; as thus: He who brings morning, &c.—the sun; but Dante sometimes calls God "the Sun"; and the Church is the daughter of God; ergo. He does not see that though A may be metaphorically applied to B, it does not follow that every phrase descriptive of A may also be so applied. This was the error of the boy who rendered "The Lord is a man of war" by "Namque Deus noster bellica navis erat."

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(It is odd how often Dr. Scartazzini's reasonings remind us of the schoolboy and the undergraduate!) It will be observed that he has altogether omitted to consider (though here Dr. Poletto's dictionary might have shown him the way) whether any parallel phrase could be traced in any of the authors whom Dante is known to have studied; and yet it must be abundantly manifest—indeed, it has been pointed out in these columns—that researches in this direction offer the best chance of clearing up the surviving obscurities in the "Minerva oscura" of Dante. "Hic est aut nusquam quod querimus."

Which brings us to Dr. Moore. So impressed is he with the importance of the method just indicated that he has been at the pains of noting more than 1,500 passages—and these only from authors not later than Boethius—which may with more or less certainty be assumed to have influenced Dante's expression in as many passages of his works. He divides them methodically into three classes: "(a) direct citations; (b) obvious references or imitations; (c) allusions and reminiscences," and gives the result in two indexes, first in the order of authors quoted, secondly in the order of Dante's works, the whole occupying some seventy-five pages of his volume. The bulk of the volume contains, besides an essay on the general subject, discussions of a large number of selected passages, showing how the recognition of their parentage aids in the solution of questions of interpretation or reading. Thus, referring to the "bella figlia" passage mentioned above, he points out that it is "almost unintelligible unless familiarity with certain passages of Aristotle be supposed." In about a quarter of the number of words employed by Dr. Scartazzini to leave the passage rather more obscure than he found it, Dr. Moore gives the dictum of Aristotle which Dante no doubt had in mind, shows that it was familiar to him, and makes the obscurity clear to any reasonable mind.

It will not, of course, be supposed that Dr. Moore has found the key to all the unsolved difficulties in Dante. There is, for instance, the famous passage in which Virgil mentions, at the gate of the inner Hell, that he has been there once already at the bidding of the witch Erichtho, who had sent his spirit down just after his death—Erichtho, as we know from Lucan, operated by preference with "fresh" ghosts—to bring up some other spirit "from the circle of Judas." The whole thing is so detailed as to leave no doubt that Dante had some special legend in his mind, but so far no other allusion to it has been found. All that Dr. Moore can do is to criticize the various suggestions that have been offered, and show that none of them will hold water for a moment.

Here and there, perhaps, some readers will think that the principle has been pushed rather too far, and that either the suggested allusion is a little fanciful, or the interpretation based on it not quite sound. Thus, in "Inf." i. 61, *rovinava* can surely mean nothing but "was descending headlong." It is the only meaning ever found in Dante, or, it may be said, consistent with the derivation of the word. There is very likely an allusion to the "nesciunt ubi corrunt" of the Vulgate in Prov. iv. 19, where our version has "They know not at what they stumble"; but it does not follow from this that *correre*, still less *rovinare*, may be rendered by "to stumble." Dante had, as we know, mounted a little way up the hill, and at the sight of the three wild beasts he fled precipitately down. Again, in "Purg." x. 120, if the use of the word "picchia" contains an allusion to the publican "smiting upon his breast," one can only say that Dante did not clearly see his own picture; for it is hard to imagine any attitude in which it would be more difficult to beat the breast than that in which the shades are imagined, viz., with knees and

clain almost touching. Between these two references, by the way, comes a very convincing and (in a small way) illustrative one. The expression in "Purg." vi. 109, "la pressura de' tuoi gentili," is traced to the "pressura gentium" of St. Luke xxi. 25. The connexion can hardly be doubted; but did Dante really think that his "gentili" was in any way a representative of "gentium"? Did he so entirely identify the feudal nobility with the nation? "Der Mensch fängt von den Baronen an," said a great Austrian lady once on a time.

One cannot often charge Dr. Moore with an obvious oversight, but we think that he has been guilty of one in dealing with the obscure line, "Par." ix. 123, "Che s'acquistò con l'una e l'altra palma." Whatever the victory so won may have been, it can hardly be doubted that Dante had in mind the verse "in montem quem acquisivit dextera ejus"—in our versions Psalm lxxviii. 54 or 55.

It is, however, impossible here to do much more than heartily commend this book to all students of Dante who wish to be put on the right road of study. Dr. Scartazzini, with all his undoubted learning, represents a method of comment which has been worked for all that it is worth. Read the old commentators and the newer by all means. You will find much that is entertaining in them, and, in the case of the very old ones, much that is instructive. But an editor ought to use his judgment upon them and leave alone those whom he judges to be in error, or at most send his readers to them to judge for themselves. To those who really wish to help forward the study we say, Read your Dante till you know him well, and then read anything you please. It will be odd if you do not find at every turn something which will illuminate him for you as no commentary will ever do.

A third way of dealing with Dante which appears to enjoy some popularity in Italy is exemplified in the work of the late Signor Pasqualigo. This consists, it would seem, in taking a sentence and writing down every conceivable bit either of information or of reflection that can be suggested by it. For example, at the end of chap. iii. of the "Vita Nuova" Dante makes the apparently innocent remark that something "is now manifest to the simplest." For the better understanding of this Signor Pasqualigo proceeds as follows:—

"It is now manifest to the most simple, taking 'simple' to mean uncultured, material, ignorant, and the like. Because, as it has been said, if a thing is clear and open to the most ignorant or gross, it follows of logical necessity that it is also clear and open to those who are learned and of keen understanding."

Then he informs us that "simple" is opposed to "multiple," and a number of passages where Dante, Horace, and Cicero use the word are cited at length. Then it is stated what St. Basil says is the Greek for "simple," and St. Bonaventura is quoted to prove that spirit is simple and matter is multiple. Next a page is filled with two extracts from the "De Monarchia," in one of which the word *multiplicati* occurs, while in the other it does not. In this way nearly ten pages are easily filled up, and by this time, a similar treatment having been applied to what goes before, we have completed three chapters of the text and 438 octavo pages of comment. Now the "Vita Nuova" contains forty-three chapters. The reader can hardly feel either surprise or regret that the MS. left by Signor Pasqualigo ends here. Out of all the waste of words the most original suggestion that one carries away is that the writer believed the "sin against nature" for which Dante condemned his old friend Brunetto to eternal torment was—the having written his chief work in French! Signor Pasqualigo seems also to have held that Beatrice is purely symbolical, and denotes Christian piety. Some English students have, we regret to say, been of late bitten with the same fad, and not long ago we saw an attempt

to depict Dante as a kind of early Tractarian on that basis. One only wonders where such people can have lived, and what they can have read. Surely any one who was ever himself in love, "ciascun' alma presa," must, as Dante says, "recognize the traces of the ancient flame," while no one who has read mediæval literature ever so slightly will find anything to puzzle him in the mystical language and setting. If Beatrice was a real woman, the "Vita Nuova" is intelligible enough, if a little fantastic to our notions; if she was not, it is little better than the "Book of Mormon."

Perhaps no one book is so important to the student of Dante as the "Chronicle" of his contemporary Villani. The two men were almost certainly acquainted, and though the historian contrived to avoid giving offence to the faction which banished the poet, it is easy to see that he had no great sympathy with its methods. It would seem highly probable that communications went on between them after the great disruption of 1302; and though most of the direct quotations from Dante found in modern editions of Villani are most likely later interpolations, there are too many correspondences of phrase to allow us to doubt that he was thoroughly familiar with Dante's work. His history may, indeed, almost be regarded as the first commentary on the "Commedia." This being so, it is amazing to see the neglect with which it has been treated in Italy. There is not a single edition of any critical value—not even one in which any serious attempt has been made to put straight the many difficulties of the extremely unsatisfactory text. Yet Italian scholars have time enough to spend on utilities such as those to which we have more than once called attention. A good edition of Villani well annotated would be worth all the *Giornale Dantesco*, with a good many recent works thrown in. Will not Prof. Villari think of it? He, if any one, is the man for the work. Meanwhile Miss Selfe and Mr. Wicksteed have deserved well of English readers by producing a translation of such parts of Villani as serve more directly to illustrate Dante, with marginal references to the appropriate passages of his works, untranslated intervals being indicated by the insertion of all the chapter-headings. The rendering, so far as we have tested it, seems very accurate, the simple, naïve style of the original being well preserved. It is perhaps a pity that Miss Selfe has thought it necessary to impart an archaic air by writing "which" for *who*, and translating verbatim such expressions as "per la qual cosa." What would she do, we wonder, with *conciossiacosache*? French and other foreign names have, as a rule, been correctly extracted from the disguise, often most perplexing, under which Villani presents them, though "Monsimpeveri," where the French beat the Flemings, should be Monsen-Puelle, not "en-Sevèle"; but the restoration to the native form is not always consistently done. Thus we find on two consecutive pages "Jean de Cléry," "Alardo di Valleri," and "Guy of Montfort." A similar inconsistency is observable in the rendering of the Italian *di*. Thus "Guglielmino of the Ubertini" rubs shoulders with "Guglielmino de' Pazzi," and "Pope Nicholas d'Ascoli" with "Brother Peter of Morrone." Mr. Wicksteed's introduction is much to the purpose. He briefly explains the principle on which the selections have been made, pointing out how, especially from Book IV. to Book VIII., "chapter after chapter reads like a continuous commentary on 'Purg.' vi. 127-151," while "there is hardly a sentence that does not lighten and is not lightened by some passage" in the poem. This "continuous commentary" is indeed, as he says, far more instructive than passages strewn through notes. Incidentally he has an interesting observation bearing on the importance of the seldom read "Eclogues" as affording a clue to the date of the production of the "Paradise," and fixing it in

the very last year of Dante's life; though we are not certain that, because Dante was still at work upon that division of the poem, no part of it had as yet appeared. Then follows a short estimate of the historical value of Villani's work, taking the reasonable view that while we may accept him as excellent evidence for his own time and locality, in regard to past history he has not (nor, indeed, does he claim to have) any more trustworthy information than any other mediæval chronicler. The most important section of the introduction is that headed "On the Rationale of the Revolutions of Florence." Avowedly based on Prof. Villari's recent work, it forms the clearest and most accurate view of that complicated story that has been printed in English; and the estimate of Dante's own position is equally good. As Mr. Wicksteed asks that his attention may be called to any important reference omitted, we may point out that on p. 165 we miss any notice that the murder of the Abbot of Vallombrosa is spoken of in 'Inf.,' xxxii. 119-20.

SHORT STORIES.

THE heroine of Mrs. Lynn Linton's first story, 'Twixt Cup and Lip (Digby, Long & Co.), is described with zest:—

"Tall, well-proportioned, frank, free, and English to the backbone, she was a girl with more strength of character than intellect, pure and simple, and as free from sophistry as from affectation. She was free indeed from every form of humbug and superstition. She thought life eminently worth living—especially when Beltrain's love was superadded, but she held honour as the highest thing in life, and would not have bought either safety or happiness by bartering away the smallest fringe of this supreme possession."

Her brave qualities stand her in stead when Beltrain's birth is proved unlawful and she is urged to resign a love no longer gilded with worldly estimation and prosperity. She sets her persecutors at defiance in the old idyllic fashion:—"Softly she came down the stairs, her feet falling like snowflakes on the steps; softly she went through the noiselessly opened door on to the lawn where her young lover stood; and softly, hand in hand, they passed into the safety of the perfumed night, their sorrows left behind them, and the wine-cup of love's delight fairly at their lips."

This tale of true love is contrasted with the tragic fate of 'The Hermit of Lone Head,' the poor mad murderer, who breathes his last in presence of the daughter whom he takes for the love of his youth. 'A Contest of Wits' is a clever study of an ambitious coquette; but we cannot agree with the author's legal opinion on the validity of Rosa's matrimonial coup in Scotland. "Oxter," for *oxer*, is a curious verbal slip. Some slighter stories conclude the volume.

Tom Sawyer, Detective, and other Tales. By Mark Twain. (Chatto & Windus.)—With grateful recollections of the first book in which Tom Sawyer appeared, one is ready to accept anything further that Mark Twain is willing to tell about him. If, as in the case of some other boys, he grows less attractive as he grows older, it must be remembered that he has become a hero suffering from the difficulty of living up to his position. He does, in fact, in his experiences as an amateur detective exhibit the characteristic sign of one striving with past fame—a tendency to dullness. Huck Finn, who tells the story, seems to be less weighted with responsibility, and is very vivacious for a hero-worshipper. It must, however, be regretted that he had not a better story to tell. In a chapter headed "How to tell a Story" the author dogmatizes upon the characteristics of humorous, comic, and witty stories. The humorous story is claimed as an essentially American development. Naturally it is praised as the highest of these kinds of story. But then, unfortunately, the writer gives a sample of the comic story and of the humorous story. To English readers Mark Twain proves the case against himself. The comic story (possibly a

Joe Miller) is good, the humorous story poor. To convert a comic story into a humorous story it appears that the narrator should spin it out with "tedious details that don't belong in the tale and only retard it," and should give these details with all sorts of incongruities and absurdities. The truth is that Mark Twain is making fun of his readers, and is really laughing at what is known as American humour. In the two chapters about M. Paul Bourget's views on America the author is, however, in earnest. These chapters hardly seem worth reprinting. Mark Twain has not succeeded in inflicting any particularly severe chastisement on M. Bourget or on Max O'Rell, who supported M. Bourget not altogether wisely.

The Tuttlebury Tales of W. Carter Platts (Digby, Long & Co.) originally entranced the guileless readers of the *Yorkshire Evening Post*. Their wit is of the most elementary description, and will not, we fear, raise the sickliest of smiles in the more sophisticated literary circles of the metropolis.

Many Cargoes, by W. W. Jacobs (Lawrence & Bullen), is a collection of stories most of which appeared in *To-day* and the *Idler*. They deal almost exclusively with the humour of barge life on the lower reaches of the Thames and the coast of the Eastern Counties, and are excellent reading. Mr. Jacobs's "ancient mariners" remind one of the immortal Dan Peggotty himself, and the wilful and winsome young damsels, who are always creating for themselves, or having created for them, the most embarrassing situations ashore and afloat, are quite a revelation. There is not a dull line in the book, and if any fault is to be found with it, it is merely that there is a slight sameness in the incidents described. 'The Skipper of the "Osprey,"' 'Mated,' and 'Mrs. Bunker's Chaperon' are, perhaps, as good samples of Mr. Jacobs's wares as any we can mention; but there is really very little to choose, in point of merit, between these breezy and diverting yarns.

The late Mr. Charles Grant, author of *Stories of Naples and the Camorra* (Macmillan), seems to have had a somewhat curious taste in human nature. "I love no people like the Neapolitans," he is reported to have said to the friend who writes the sketch of his life prefixed to these 'Stories of Naples'; and then he depicts these people as murderers, liars of a particularly mean type, profligate, superstitious to a degree which the most fetich-ridden African could not match. The *Camorra*, with its world-wide notoriety and claim of political principles, seems to be primarily a cross between a trade union and an association for the alternate encouragement and blackmailing of criminals. Thus the atmosphere of Mr. Grant's four stories—which are practically episodes in the history of the same set of personages, one group or another becoming in turn the protagonists of the drama—is not precisely attractive, nor does the reader find himself much in sympathy with any of the characters in them. At the same time it cannot be denied that they are obviously told from a thorough acquaintance with the life that is described. Perhaps the good-natured or generous fisherman Gabriele is the personage who most attracts us; and he is a Calabrian. Even he, kindly as he is, commits one murder in the course of the story; but it must be owned that the colonel whom he knifed in the back deserved all he got. On the whole, the community which Mr. Grant loved appears, seen even by the favourable light in which he views its members, to stand in the scale of civilization about on a level with Bechuans, and far below Polynesians. The book is quite worth reading, in spite of a certain want of liveliness in the style and rather old-fashioned methods in the construction of sentences and paragraphs, which now and again prevent the perusal of it from being an absolute relaxation.

Turnpike Tales, by Charles L. Marson (Mathews), are short stories of a rather ambi-

tious kind, and are not without literary merit. 'Mr. Lavender and his Legacy' is a pathetic account of a strangely ill-assorted couple—the old rector of Hareby-on-the-Wold and his inconvenient little mulatto grandson. 'The Bishop' presents an interesting study of character, though its central incident is absurdly melodramatic, not to say impossible. Mr. Marson should avoid a certain tendency to oversmartness, which occasionally lands him perilously near vulgarity; but in other respects the little book, if it is a first attempt, is by no means unpromising.

Ghostly Tales. By the Countess of Munster. (Hutchinson & Co.)—The average mind at this end of the century has, perhaps, a tendency to scepticism. But this consideration apart, it is hard to believe that the Countess of Munster's tales will carry much conviction. Moreover, in vouching for the truth of one or two of them she has unconsciously cast a slur upon the others. It must, however, be admitted that the title is misleading. At least three of the stories, including the longest, most important, and least probable, 'The Leather Box,' deal more decidedly with madness and murder than anything less canny. There is also a little tale of feline instinct—'Only a Cat'—so prettily told that we are tempted to wish the author had given us more of these peaceful domestic scenes and less of such unlikely horrors as 'The Tyburn Ghost.' Taking the book as a whole, it would be difficult to find a collection of more unpleasant stories told in a less harmful and effective manner. The illustrations, it is true, do their utmost to make up for what the letterpress lacks in vividness, and were they not grotesque to childishness they would be still more alarming. As it is, they provide a reason, and the only one, for not placing the book in the hands of very young people or of those possessed of weak nerves.

In the Land of the Harp and Feathers, by Mr. Alfred Thomas (Allenson), contains eighteen sketches of men and manners in a Welsh village some sixty years since. Though all the papers are carefully written, they do not merit the expression "Idylls," which the author applies to them. The picture of life contained in the book is interesting, and shows that no little labour has been expended on it. The author would willingly do for the Welsh villagers of 1835-40 what clever pens have done for various localities in Scotland.

OUR LIBRARY TABLE.

Messrs. Macmillan & Co. publish the *Letters from the Sudan* of Mr. E. F. Knight, the special correspondent of the *Times*, which are reprinted from that paper, with excellent maps, plans, and some of the best illustrations that we have seen. One representing the camp at night is admirable for the manner in which it brings before the reader the moonlight of the desert. The letters are so well known that it is unnecessary to say more about their excellence.

In the preface to *The Story of Australia* (Osgood, McIlvaine & Co.) the author, Mr. J. S. Laurie, bespeaks indulgent consideration for pages written in the "monotonous bush," and therefore composed under many disadvantages. From internal evidence, and from the accuracy of his local knowledge, we imagine that he was a resident in Tasmania, and that his visits to the mainland were few and far between. For nearly all his facts he is indebted to former writers, whose works he diligently studied during his seclusion in the bush. We need scarcely say that he has added but little to our information, but what he has compiled is written in a lively, scholarly manner, and many of the most striking points are brought out in bold relief. It is unnecessary to discuss afresh the academic question as to who was the discoverer of the southern continent, whether De Gonneville or De Quiros is

entitled to that honour. All admit that the practical pioneer who gave to the world the "Great South Land" was Capt. Cook, who landed on it on April 19th, 1770. Mr. Laurie admits this, and justly remarks that the marvellous development which has since taken place must not be taken as the result of one hundred and twenty-five years; that the real history of Australia dates from 1820, when the young colony received its first great impulse from the activity of Governor Macquarie, whom he unduly extols, or even from a later date, 1854, when the introduction of constitutional government first gave to the colonists a full opportunity for self-development. In this we cannot agree with him. New South Wales need not be ashamed of its origin. The same reproach that is levelled against her may be urged against the United States of America, to whose shore more convicts were transported than ever were sent to New South Wales. It is still a sore subject with some Australians descended from this class, and the less allusion made to it the better. Mr. Laurie also dilates on the horrors of Port Arthur, and is eloquent on the wrongs of the aborigines; we cannot controvert his statements, but we doubt the wisdom and the taste which give them prominence. The most instructive chapters of this volume are those which describe Fiji and New Guinea, of which countries less has been written. This affords our author a better chance of saying something original and new, and of bringing the knowledge of his readers up to date.

MESSRS. INNES & Co. publish an excellent account of the Dongola Expedition by Mr. Hilliard Atteridge, the special correspondent of the *Daily Chronicle*, under the title *Towards Khartoum*. The book is bright, readable, excellently illustrated, supplied with admirable plans of the engagements, and forms a complete and valuable record of the expedition.

Gray Days and Gold in England and Scotland. By William Winter. (Macmillan & Co.)—Mr. Winter is a sentimentalist, an enthusiast, and what some of his countrymen would call an Anglomaniac. His veneration for English shrines approaches idolatry. To Englishmen at least his books are pleasant reading, and we should be glad, after reading the homage he pays to Canterbury, York, and Lincoln, if he would visit such less renowned, but not less delightful spots as Peterborough, Ely, Christchurch, and Wells. His delight in picturesque and historical pastoral England is genuine, and if it is a trifle rhapsodical, that is an offence we are not indisposed to condone. His book—of which the illustrations only are new, three editions of it having already seen the light—bears strong witness to its writer's connexion with the stage. It is dedicated to Mr. Augustin Daly. Sir Henry Irving, Mr. Ernest Bendall, and the late Frank Marshall were its author's companions in one at least of the excursions depicted. Stratford and its surroundings are the places that interest the writer most, and references to actors, from Quin to Miss Ellen Terry, abound in its pages. Some slips there are: "Polly Peachum" for Polly Peachum is a curious blunder, and "Dr. Joseph Wharton" inflicts on an amiable and accomplished critic, or on his ghost, what John Philip Kemble would have called a superfluous "ache." The illustrations are numerous and well executed, and are likely to add to the popularity of the book. They include a view from a photogravure of Peterborough, but the cathedral itself is unvisited, or at least undescribed.

MR. HEINEMANN prints in his "Pioneer Series" *The Little Regiment and other Episodes of the American Civil War* from the pen of Mr. Stephen Crane, who on this occasion equals his 'Red Badge of Courage' and excels his 'Maggie.' The extraordinary power of imagination which transports the reader into

the very firing line of the Northern troops of 1863 is displayed by a writer born, if we mistake not, many years after the close of the scenes which he describes, and is, for this reason, more wonderful than that of Defoe. Mr. Crane's English, when he writes in his own person, is his own, and follows no known rule as to the use and even the meaning of words. It is in dialogue that he is at his strongest, for in this the words are used as the soldiers would have used them.

IN *Ancient Ideals*, 2 vols. (Putnam's Sons), Mr. H. O. Taylor has attempted "a new historical survey of the mental and spiritual growth of mankind." So large and important a subject demands a compression of matter and an extent of knowledge which are beyond Mr. Taylor. His book is deficient in critical power, and, whether dealing with Euripides or Koheleth, inadequate and unjust. The number of misprints gives it, too, a most slovenly appearance.

MESSRS. P. S. KING & SON publish a most interesting paper-covered volume, entitled *Employers' Liability: What Ought It To Be?* by Mr. Henry Wolf, of People's Banks celebrity. As will be expected by those who have read the author's previous articles, he is favourable to the principle, although not to all the details, of the German scheme of accident insurance.

The Rivas (G. Allen), by Mr. Hare, detached from his well-known guide-books, will prove useful to tourists.

MR. H. S. C. EVERARD has added to the large literature of golf a useful little volume on *Golf in Theory and Practice* (Bell & Sons), illustrated by excellent photographs. His directions to the beginner are simple and sensible, and his remarks on the etiquette of the game are particularly appropriate at a time when a number of those who have of late years taken up the game appear to think that there are no courtesies to be observed.

MESSRS. CHAPMAN & HALL have sent us shilling editions of *David Copperfield* and *Little Dorrit* well bound in cloth. They are wonderfully cheap, but we wish a little better paper could have been afforded.—Editions at three-pence each of *Peter Simple*, *Notre Dame*, *Hard Times*, and *Ainsworth's Old St. Paul's* have been sent to us by Messrs. Routledge, but in these double columns are used.

IN *Prose Tales by Edgar Allan Poe* Messrs. Routledge have reprinted in a handy form twelve examples of the American classic, with an introduction by Mr. Lowell. The selection is good, and we miss only 'The Cask of Amontillado.'

THAT excellent work *The Newspaper Press Directory* has just reached us from Messrs. C. Mitchell & Co. An article on 'Women's Work in the Press' adds to the attractiveness of the volume.

We have on our table *Essays and Addresses*, by Sir J. Russell Reynolds, Bart., M.D. (Macmillan),—*The History of the Last Quarter-Century in the United States, 1870-1895*, by E. Benjamin Andrews, 2 vols. (Kegan Paul),—*The Balkans*, by W. Miller (Fisher Unwin),—*The Growth of the French Nation*, by G. B. Adams (Macmillan),—*Chronologies and Calendars*, by J. C. Macdonald (Andrews & Co.),—*The Hidden Lives of Shakespeare and Bacon*, by W. G. Thorpe (Chiswick Press),—*Enfranchisement and Citizenship: Addresses and Papers*, by E. L. Pierce, edited by A. W. Stevens (Boston, U.S., Roberts Brothers),—*Transactions of the Royal Society of Literature*, Second Series, Vol. XVIII. Part II. (Asher),—*Exercises in Practical Chemistry*, by R. L. Taylor (Low),—*Selections from the Works of Sir Richard Steele*, edited by G. R. Carpenter (Ginn),—*American Orations*, edited by A. Johnston and J. A. Woodburn, Vol. II. (Putnam),—*The Growth of the Idylls of the King*, by R. Jones (Lippincott),—*The Sense of Beauty*, by G. Santayana (Black),—*The*

Sources of Spenser's Classical Mythology, by A. E. Sawtelle (New York, Silver, Burdett & Co.),—*Continental Chit-Chat*, by Mabel Humbert (White & Co.),—*The Beggars of Paris*, translated from the French of M. Louis Paulian by Lady Herschell (Arnold),—*Parents and Children, a Sequel to 'Home Education'*, by Charlotte M. Mason (Kegan Paul),—*A Note on the Ancient Geography of Asia*, by N. Chandra Das (Calcutta, Buddhist Text Society of India),—*Magnetic Fields of Force*, by H. Ebert, translated by C. V. Burton, Part I. (Longmans),—*The Story of the Weather*, by G. F. Chambers (Newnes),—*Hymns for "Diamond Jubilee" of Queen Victoria* (Skeffington),—*Patent Law and Practice*, by A. V. Newton (Cox),—*Legal Law: Curiosities of Law and Lawyers*, edited by W. Andrews (Andrews & Co.),—*Caricatures of Twenty-five Gentlemen*, by Max Beerbohm (Smithers),—*Boarding-House Reminiscences*, by Juloc (Fisher Unwin),—*The Blackguard*, by R. Pocock (Beeman),—*An Oak of Chivalry*, by Mrs. J. Procter (Digby & Long),—*For the White Rose of Arno*, by O. Rhoscomyl (Longmans),—*The Three Daughters of Night*, by D. Vane (Hutchinson),—and *The History of a Soul*, by K. Behenna (Digby & Long).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Creighton's (Bp.) *History of the Papacy from the Great Schism to the Sack of Rome*, Vol. 1, cr. 8vo. 8/6 cl.
Eras of the Christian Church: Vol. 1, The Age of Hildebrand, by M. R. Vincent; Vol. 2, The Age of the Great Western Schism, by C. Locke; Vol. 3, The Age of the Crusades, by J. M. Ludlow, cr. 8vo. 6/6 each.
Keith's (G. S.) *Plea for a Simpler Faith*, cr. 8vo. 2/6 cl.
Maturin's (B. W.) *Practical Studies on the Parables of our Lord*, cr. 8vo. 5/6 cl.
Nevius's (Rev. J. L.) *Demon Possession and Allied Themes*, 8vo. 7/6 net.
Salmon's (G.) *Some Thoughts on the Textual Criticism of the New Testament*, cr. 8vo. 3/6 cl.
Wenley's (H. M.) *Contemporary Theology and Theism*, 4/6

Law.

Encyclopædia of the Laws of England, edited by A. W. Renton, Vol. 1, royal 8vo. 20/ net.

Fine Art and Archaeology.

Perkins's (T.) *Handbook to Gothic Architecture*, 3/6 cl.

Poetry and the Drama.

Ballads, Collection of, edited by Andrew Lang, 18mo. 2/ cl.
Betta's (H. St. G.) *Sun and Mist*, Poems, 12mo. 3/6 net.
Brewer's (J. F.) *The Speculators*, a Comedy, cr. 8vo. 6/ cl.
Hill's (A. E.) *Biffon's Luck*, and other Poems, 4/6 net.
Lefroy, Edward Cracroft, his Life and Poems, with Critical Estimate of the Sonnets by J. Symonds, 5/ net.
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Statham's (F. R.) *South Africa as It Is*, cr. 8vo. 10/6 cl.
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FOREIGN.

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THE SPRING PUBLISHING SEASON.

MR. T. FISHER UNWIN proposes to publish the following books in the coming season.
Belles-lettres and Travel: 'Travelling Notes in Southern France,' by Hippolyte Adolphe Taine, being the authorized translation, by Mr. Lewis Sergeant, B.A., of 'Carnets de Voyage,'—'Sketches a-Wheel in Fin-de-Siècle Iberia,' by Mr. and Mrs. Workman, illustrated,—and 'The Printers of Basle: being the Autobiographies of Thomas and Felix Platter,' edited by Mr. C. W. Heckethorn, illustrated. History: 'The Inner Life of the House of Commons,' selected from the writings of William White, with a prefatory note by his son and an introduction by Mr. Justin McCarthy, M.P.,—'Communism in Middle Europe in the Time of the Reformation,' by Karl Kautsky, editor of *Die Neue Zeit*, translated from the German by Mr. J. L. and Mrs. E. J. Mulliken,—a volume of 'The Story of the Nations,' illustrated, viz., 'Modern France,' by M. André Le Bon,—and two volumes of 'The Children's Study,' viz., 'Old Tales from Greece,' by Miss Alice Zimmern, and 'France,' by Miss Mary Rowsell. Theology: 'The Shadow Christ: an Introduction to Christ Himself,' by Mr. Gerald Stanley Lee,—and 'St. Mark's Indebtedness to St. Matthew,' by Mr. F. P. Badham. Natural Science: 'Glimpses into Plant Life,' by Mrs. Brightwen, illustrated,—and 'Mother, Baby, and Nursery: a Manual for Mothers,' by Mrs. Genevieve Tucker, M.D. Biography: 'Twelve Bad Women,' a companion volume to 'Twelve Bad Men,' edited by Mr. Arthur Vincent, illustrated,—and 'Life of Sir Henry Parkes, G.C.M.G.,' by Mr. C. E. Lyne, formerly editor of the *Sydney Morning Herald*. Essays: 'The Burden of Life,' essays by the late J. Hain Friswell, author of 'The Gentle Life,' edited, with a memoir, by his daughter, Laura Hain Friswell (Mrs. Myall). Manuals: 'Quotations for Occasions,' compiled by Mrs. Katherine B. Wood. Poetry: 'Bards of the Gael and Gaul,' a volume of verse, collected and edited by Mr. George Sigerson, with a photogravure portrait of the blind Irish bard Carolan,—and 'Aphroessa, and other Poems,' by the Hon. George Horton. Fiction: two 'Little Novels,' viz., 'A Noble Haul,' by Mr. Clark Russell, and 'On the Gogmagogs,' by Mrs. Alice Dumillo,—'Sinbad Smith & Co.,' by Mr. A. Stearns, illustrated,—'A Pot of Honey,' by Miss Susan Christian,—'The Twilight Reef, and other Stories,' by Mr. H. C. Mellwaine,—'The Temple of Folly: a Novel,' by Mr. Paul Creswick,—'Brer Mortal,' by Mr. Ben Marlas, illustrated by Mr. Mark Zangwill,—'In an Ancient Mirror,' a satire by Mr. Herbert Flowerdew,—'Ivan Alexandrovitch,' by Andrée Hope (Mrs. Harvey of Ickwell-Bury),—'Craiktrees,' by Mr. Watson Dyke,—'Those Dreadful Twins: Middy and Bosun,' by Themselves, illustrated,—'Behind the Stars,' by E. L. Dames,—and 'A Great Lie,' by Mr. Wilfrid Hugh Chesson.

Messrs. Skeffington & Son announce a new work by the Rev. T. Moore, author of 'The Englishman's Brief,' &c., entitled 'The Beginnings of the English Church and Kingdom explained to the People,'—and three novels: 'As a Roaring Lion,' by R. Penderel, the author of 'Wilfred Waide,' &c.; 'Sweet Irish Eyes,' a story of society life, by Mrs. Cuthell; and 'God, Man, and the Devil,' a novel dealing with the marriage question, divorce, &c., by E. G. Henham.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sell the following books on the 5th inst.: G. Buchanan, Psalmorum Davidis Paraphrasis Poetica, Paris, in ornamental binding, and probably the dedication copy to Mary, Queen of Scots, 22l. Dorat, Les Baisers, La Haye, 1770, 20l. 10s. Comte, English Dance of Death and Dance of Life, 1815-17 (imperfect), 16l. 10s.

Favole di Esopo ridotte in Lingua Toscana, imperfect, but containing all the woodcuts printed before 1490, 71l. Blake, Poetical Sketches, 1783, 33l. Skelton, Mary Stuart, on Japanese paper, 1893, 18l. A volume of theatrical portraits, 18l. 10s. Cruikshank, The Progress of a Midshipman, 1821, 12l. 5s. Cardinal Pole, Pro Ecclesiasticæ Unitatis Defensione, Lib. IV., Rome, 1539, 15l. 15s. Sir T. More, Workes, 1557 (imperfect), 13l. 7s. 6d.

JOHN LAMB'S 'POETICAL PIECES.'

11, Guildford Road, Tunbridge Wells, Feb. 8, 1897.
 My attention has just been called to a letter from Mr. Bertram Dobell in the *Athenæum* of January 30th, entitled 'John Lamb's 'Poetical Pieces.' From that letter it appears that Mr. Dobell thinks that the copy of poems by the father of Charles Lamb sold by Mrs. Dykes and myself on December 18th last is the only one known to be extant. I therefore write to say that I possess another copy of the same work, the one which was given to my husband by Canon Ainger.

M. S. CAMPBELL.

Literary Crossip.

THE life of the late Lord Tennyson by his son, the present lord, has now gone to the press, and will be published on October 6th. It is in two volumes of good size, and is full of concentrated material.

CANON LIDDON'S 'Life of Dr. Pusey' will be completed in the autumn by the publication of the fourth volume by Messrs. Longman. It is due, of course, to Mr. Johnston, of Cuddesdon, and Dr. Wilson, of Keble.

An unpublished work by the late Sir Richard Burton, entitled 'Human Sacrifice among the Sephardim, or Eastern Jews; or, the Murder of Padre Tomaso,' will be issued immediately by Messrs. Hutchinson. The book was written from material which Sir Richard collected when Consul at Damascus, but the publication was delayed on account of its strong anti-Semitic tendencies. The first part of the book is devoted to a general study of the Jew in England, Palestine, and elsewhere; the second deals with the alleged rite of human sacrifice amongst the Sephardim. The MS. will be published practically as it left the author's hands, only the slightest corrections having been made in the original text. It will be edited, with an introduction and brief notes, by Mr. W. H. Wilkins, and will have as a frontispiece a portrait of the author after the picture by Lord Leighton.

MR. GILKES, the Head Master of Dulwich College, has made a new venture in the way of storytelling, under the title of 'The Autobiography of Kallistratus: a Story of the Time of the Second Punic War.' Messrs. Longman are to bring it out.

THE Rev. Cosmo Gordon Lang, late Fellow and Dean of Magdalen College, Oxford, and now Vicar of Portsea, has written a romance of the '45, called 'The Young Clanroy,' which will be published by Messrs. Smith, Elder & Co. on the 26th. It is a story of adventure which was told by the writer to the boys of an Oxford class.

MR. G. A. AITKEN, who recently wrote an excellent 'Life of Steele,' has undertaken to edit for Mr. Nimmo a new edition of the

Spectator, with voluminous notes, in eight volumes, to be issued monthly. There will be numerous engraved portraits and other illustrations throughout the work. Mr. Nimmo has also in preparation a new work by Dr. Gasquet and Mr. E. Bishop, entitled 'English Monks and Friars: a Chapter in the Religious Life of the Thirteenth Century.'

MR. SPENCER BLACKETT, who is leaving to-day for the United States on a business tour, has been offered and has accepted a seat on the Board of Directors of Kegan Paul & Co.

Blackwood's Magazine for March will contain an article on 'Gordon's Staff-Officer at Khartum,' with excerpts from the portion of Col. Stuart's diary which was recovered after his murder.

THE Anniversary Study in the forthcoming number of the *Cornhill Magazine* is from the pen of Mr. Sidney Lee. Its subject is 'The Death of Queen Elizabeth.' The Bishop of London's recent lecture on 'Picturesqueness in History' is reprinted *in extenso*, and a further instalment is given from the diaries of the late Sir Charles Murray, dealing with the visit to Windsor in the year 1844 of the Tsar Nicholas, whose frank and unconventional manners are illustrated by several curious anecdotes. Signor Giovanni Costa, the well-known Italian artist, gives his reminiscences of the late Lord Leighton, with whom he was more or less associated for upwards of forty years. Mr. J. F. Taylor, Q.C., contributes an article on 'Irish Oratory,' with special reference to Grattan, Curran, Plunket, O'Connell, and Sheil; and Miss Kingsley supplies in 'Two African Days' Entertainments' a humorous account of her adventures with a native patient and a supposed mad dog.

It is said that the report of the syndicate appointed by the Cambridge Senate on the question of degrees for women is nearly completed, and will probably be issued in two or three weeks.

THE second annual general meeting of the donors and subscribers to the Booksellers' Seaside Holiday Home will take place at the Sunday School Union, in the Old Bailey, at six o'clock on Monday evening next. It is pleasant to see from the report to be presented that the home has proved successful. The number of visitors has exceeded five hundred, and there is a balance in hand of 265*l.* 19*s.* 11*d.*, after providing for all liabilities, besides the furniture, which has cost 296*l.* The library consists of 166 volumes of modern books, and would be the better for additions.

MESSRS. SOTHEY, WILKINSON & HODGE's first important book sale in March is to include a few articles of note in the shape of manuscripts. At the head of these come the original autograph MSS. of Keats's 'Endymion' and 'Lamia,' the property of a relative of Mr. John Taylor, who, with his partner Mr. Hessey, published the poems; the former MS. extends to 181 post 4to. leaves, and the latter to 26 leaves on foolscap folio paper. Both have been collated by Mr. Buxton Forman for his four-volume edition of Keats's works. The other articles include an original unpublished poem

of two verses by Thackeray; two original MSS. of William Morris, one a story and the other a poem, both of which appeared in the *Commonweal*; and the original MS. of what seems to be an earlier form of Thomas Hobbes's 'Leviathan' than that in print. The first editions in this sale include one of Swift's 'Tale of a Tub,' 1704, a fine copy; one of Goldsmith's 'Vicar of Wakefield,' 1766, in the original calf; and the excessively rare first edition of Mr. George Meredith's 'Poems,' published by J. W. Parker & Son in 1851. There is also a small selection of very tastefully extra-illustrated books on sporting subjects.

It is not improbable that Sir Rowland Blennerhassett will become President of Queen's College, Cork, as Dr. Slattery is retiring from ill health.

WE much regret to hear of the death at an advanced age of an old correspondent, Dr. C. Tomlinson, F.R.S., who was for many years a teacher in King's College School and the chief compiler of 'Tomlinson's Cyclopaedia of the Useful Arts,' a well-known work in its day. He was a large contributor to the *Saturday Magazine*, and some of his books were republished from it—his 'Amusements in Chess,' 'Introduction to Natural Philosophy,' &c. He also published some biographies of scientific discoverers. In later life he turned more to literature, wrote a book in two volumes on the sonnet, and translated the 'Inferno' and also 'Hermann und Dorothea.' He was for a time Barlow Lecturer.

FOLLOWING his 'Gutter-Snipes,' Mr. Phil May has completed a humorously treated pictorial alphabet of large and small letters. The whole of the limited and numbered edition, entitled 'Phil May's A B C,' which the Leadenhall Press will shortly have ready, has been absorbed by the booksellers in advance.

It is proposed to found a Pestalozzi Translation Society, for the purpose of publishing English versions of the principal works of the Swiss pedagogue.

It is understood that an appeal has been made to the head masters by the Oxford Teachers' Training Syndicate, in the hope of inducing them to grant facilities for special study to their younger assistants.

DR. STOKES, of Dublin, has discovered, or rather recovered, in Marsh's Library an uncatalogued collection of nearly forty thousand volumes, containing the greater part of Bishop Stillingfleet's library.

THE University Court of St. Andrews has resolved, on the advice of its Chancellor, the Duke of Argyll, to resist the recent decision of the Privy Council, and to promote an 'action of reduction'—this in spite of the fact that the Universities Commissioners had expressed an opinion that the most important of the ordinances affecting St. Andrews and Dundee, as confirmed by the Privy Council, could no longer be postponed, unless on financial grounds.

THE Welsh Central Board have selected seven out of fifty-five candidates for the Chief Inspectorship of Intermediate Schools. Amongst the seven selected are Mr. Huckwell, Mr. O. M. Edwards of Oxford, and Mr. Roberts of Bath College.

THE Chartulary of the Abbey of St. John's, Colchester, is being printed by Earl Cowper for distribution amongst the members of the Roxburghe Club. The work, which will be in two volumes, has been edited by Mr. Stuart Moore, from the original chartulary which is preserved at Wrest Park.

MESSRS. SERVICE & PATON have arranged to issue an edition of Nathaniel Hawthorne's romances, with introductions by Dr. Moncreu D. Conway, one of the few still living who were intimate with him. 'The Scarlet Letter' will be published shortly. The edition will be illustrated.

THE Topographical Section of the 'Gentleman's Magazine Library' is gradually drawing to a close, under the editorship of Messrs. G. L. Gomme and F. A. Milne. The next volume, which will be issued very shortly, will contain the counties of Nottingham, Oxford, and Rutland.

LORD GLENESK has consented to preside at the Readers' Dinner, to take place on Saturday, the 6th of March, at the Holborn Restaurant.

THE recent sale by auction of ex-libris at Messrs. Puttick & Simpson's appears to have created a considerable stir, and not only do they intend to repeat the experiment, but two important collections will come under the hammer in another place before very long. Those who collected these 'unconsidered trifles' when they were to be had for the asking are beginning to realize that their small investments are turning out well; and Mr. J. H. Slater, who seems to keep an eye on the book market, is coming forward with a work on 'Book-plates and their Value,' which Mr. Grant is to publish. After all, the taste is not much less absurd than the postage-stamp mania.

THE decease is announced of Dr. W. Scott Dalgleish, the literary adviser of Messrs. T. Nelson & Sons. Having been a schoolmaster in early life, he paid especial attention to the firm's school-books, and wrote several of them himself. For many years past he had acted as one of the principal correspondents of the *Times* in Scotland.

MR. JOHN BEATTIE CROZIER, author of 'Civilization and Progress,' has a new work in the press: 'History of Intellectual Development.' Vol. i. contains a history of the evolution of Greek and Hindoo thought, of Græco-Roman paganism, of Judaism, and of Christianity down to the closing of the schools of Athens by Justinian.

THE erudite historian Dr. Theodor Wiedemann, born in 1833 in East Prussia, died on the 5th inst. at Berlin. In the fifties he studied history under Ranke, and soon became one of his most active assistants and collaborators. In conjunction with the learned archivist Dr. G. Winter, he edited, from Ranke's literary remains, the last volume of his 'Weltgeschichte,' for which task he was eminently qualified. Dr. Wiedemann was a good specimen of the German *Privatgelehrte* of a type nearly extinct—unassuming, industrious, and unselfishly devoted to his studies.

THE Parliamentary Papers of the week include a Report on Extension of Newspaper Post by a Committee of the Post Office (2*d.*), and Universities of Oxford and Cambridge Act, 1877, Statutes made by

the following Colleges: Caius, Corpus Christi (Oxford), Hertford, Jesus (Oxford), Lincoln, and Oriel; and also Statutes made by the University of Oxford on June 9th and 23rd, 1896.

SCIENCE

Light Railways for the United Kingdom, India, and the Colonies. By J. C. Mackay. (Crosby Lockwood & Son.)

LIGHT railways have been remarkably little developed in Great Britain, though an Act was passed many years ago authorizing their construction under certain conditions as to limit of speed and maximum weight on a pair of wheels; and Mr. Mackay is only able to furnish a list of nine light railways which have been constructed in England and Wales, the best known of which are those of Festiniog and Southwold. Several light railways of an expensive type were constructed in Ireland under the Tramways Acts of 1860 to 1883 by the aid of large subsidies from Government, and a contribution of over a million pounds has been allotted from the public funds for the construction of 236 miles of Irish light railways authorized under the Acts of 1889 and 1890. A stimulus has been recently given to the extension of light railways in England by the views expressed in many quarters that an increase in cheap railway facilities in country districts would promote the disposal of home produce and aid the farmer in coping with foreign competition, which resulted in the passing of an Act in 1896 to facilitate the construction of light railways in Great Britain. The effect of this Act in the development of light railways will depend largely upon the extent to which the facilities afforded under the Act enable such railways to be constructed at so moderate a cost as to secure a reasonable interest on the capital expended, the manner in which the earlier lines may be laid down, and how far the farmers may be in a position to avail themselves of the new opportunities presented to them. If it can once be demonstrated that light lines can be economically constructed in agricultural districts, and that the traffic on them can give a fair return on the capital cost, ample money will be forthcoming in these times of low interest for the extension of such railways. Railways are termed light when they are constructed either with light rails to the ordinary gauge of 4 ft. 8½ in., and with comparatively light bridges for carrying the railway over roads or rivers, owing to the moderate speed adopted and the reduction in the weights of the locomotives and the loads carried, or with a narrow gauge of 3 ft. to 2 ft., and a corresponding reduction in the formation width of the cuttings and embankments, and in the sizes of the bridges, other structures, and rolling stock. Some of the light railways hitherto constructed in England and Ireland have been laid to the standard gauges, namely, the Easingwold, Golden Valley, Manchester and Milford, and Liskeard and Caradon railways to the ordinary 4 ft. 8½ in. gauge; and the Cork and Macroom, the Dundalk, Newry, and Greenore, and the Waterford, Dungarvan, and Lismore railways to the standard Irish gauge of 5 ft. 3 in. Six Irish light rail-

ways and the Southwold Railway have been given a gauge of 3 ft., the Glyn Valley Railway 2½ ft., the Corris Railway 2½ ft., and the Festiniog and North Wales railways 1 ft. 11½ in.; whilst the Listowel and Ballyunion Railway, ten miles long, has been built on the single-rail Lartigue system. Narrow-gauge railways possess the great advantage of being adapted for much sharper curves than the ordinary gauge, so that the contour of the ground can be much more closely followed in hilly districts, with the result of a considerable reduction in the earthworks, and the line may be laid along the side of ordinary roads if desired. Moreover, these railways, with their smaller trucks, are better suited for the smaller loads and greater variety of goods requiring conveyance in agricultural districts. Lines in mountainous districts, like the Festiniog and Darjeeling railways, with a 2 ft. gauge, and several narrow-gauge railways in Switzerland, could not have been constructed to the ordinary gauge; whilst ordinary branch lines subject to the onerous regulations imposed by the Board of Trade, and obliged by railway managers to carry the locomotives and rolling stock of the main lines which they join, could hardly defray their working expenses with the small traffic of purely agricultural districts.

The reason of the limited development of light railways in the United Kingdom is readily explained by consulting the tables drawn up by Mr. Mackay, for only two of the light railways in Great Britain pay any interest on their ordinary shares, namely, the Corris Railway in Wales, which, with a length of 11 miles, cost, with its rolling stock, only 1,814% per mile, and the Festiniog Railway, which cost, with its rolling stock, the large sum of 10,727% per mile, but derives its main revenue from the slate traffic for which it was originally constructed. The Golden Valley and the Manchester and Milford railways, both passing through agricultural districts, 19 and 41 miles long, and costing with their rolling stock 17,617% and 17,489% per mile respectively, have naturally been financial failures; whilst the Southwold Railway, 9 miles long, having cost 8,500% per mile, in spite of a considerable development of traffic, has only made net earnings of 0.8 per cent. on its capital, which is swallowed up by interest on loans. The light railways in Ireland—costing between 3,200% and 8,700% per mile, with the exception of the Dundalk, Newry, and Greenore Railway, which cost 13,688% per mile—in only three instances give a net return of between 2 and 3 per cent. on the capital cost; in one case the working expenses equal the receipts; and in two instances the expenses exceed the receipts, the Dundalk line being one of the two. Under these circumstances it is evident that a radical change must be introduced in the construction and working of light railways for their development in country districts by the aid of private capital in the United Kingdom. The undue opposition of engineers in general to a break of gauge, the insistence of railway managers on the necessity of being able to run the heaviest locomotives over any part of their system, the costly requirements of the Board of Trade, and the financing

generally needed in Great Britain for raising the capital for these light railways, have naturally proved fatal checks to the extension of these enterprises. The author advocates the adoption of a gauge of 2 ft. 6 in.; the dispensing with bridges, level-crossing gates with their signals, fencing, station buildings, and goods sheds; great modifications as to interlocking, signals, and brakes; and a considerable reduction in the cost of the land required and the proceedings for obtaining Parliamentary sanction. The recent Act, indeed, aims at diminishing the restrictions imposed upon ordinary railways, and facilitating the advance of loans by the Treasury for the construction of light railways.

The book contains particulars of the extent, gauge, cost, rolling stock, method of working, and returns of light railways, not merely in India and the colonies, but also in France, Belgium, Prussia, Saxony, Italy, Austria, and Hungary, and in some instances in North and South America. A comprehensive view is, accordingly, furnished of the general progress and condition of light railways in various parts of the world, which should prove very valuable in assisting promoters of such undertakings to determine under what conditions light railways can be carried out with good prospects of an adequate return on their capital cost. In Belgium the 730 miles of light railways, laid to a metre gauge, cost, with rolling stock and land, 2,688% per mile, and afford a net return of slightly over 3 per cent. In Italy the 1,875 miles of light railways laid alongside the main roads, to gauges of from 4 ft. 8½ in. to 2 ft. 5½ in., cost on the average 2,600% per mile, and give a return of nearly 4 per cent. on the capital expended. In France the light railways constructed by the Government to the standard gauge, without adequate regard to economy, have not proved financially successful; but they have served as very valuable feeders to the main lines, and have provided an indirect return by the increased prosperity of the districts they traverse. In India the metre gauge has greatly developed the means of communication; for there are now 7,637 miles of railway of this narrow gauge open, almost wholly constructed since 1873, as compared with 10,596 miles of the standard 5 ft. 6 in. gauge, on the average costing less than half the expenditure per mile on the standard gauge railways.

The appearance of Mr. Mackay's useful book has been very well timed, when an effort has been made by legislation to infuse fresh life into projects for extending suitable railway facilities to outlying country districts, and when the future of light railways in this country will depend upon the extent to which their construction and working can be assimilated to the conditions which have had satisfactory financial results in some other countries. It would be quite as reasonable to expect a costermonger to make a good profit if he used a cart-horse to draw his barrow instead of a donkey, or urban district councils to keep the rates low if they laid down wooden pavements on country roads, as to anticipate fair returns from light railways in agricultural districts so long as they are constructed and worked in the expensive manner hitherto, in most instances, adopted in this country.

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The Zoological Record, 1895. (Gurney & Jackson.)—The record of the zoological literature of 1895 appeared in good time in the autumn of 1896, and is a bulky volume, containing reports on several subjects which were not noticed in the preceding one. Among the recruits whom the editor has been able to enlist we note with great satisfaction the name of a son of the eminent zoologist who conceived the idea of the 'Zoological Record,' and did so much for it in its infancy. Mr. R. T. Günther has prepared an excellent report on the Coelenterata, which we prefer to call the Coelentera, a group of animals to which he is specially devoting himself. If Mr. Günther is right, and we are wrong in our Greek, the editor was wrong in allowing the Echinodermata to be called the "Echinoderma." In matters of this kind—not, indeed, of very great importance—it is the business of the editor to ensure common treatment of a language to which zoologists have too often shown the scantiest of courtesy. We are reminded by what we have said of one point in the full title of this work which amuses us; it is called a "record of zoological literature": the word might be as fitly applied to the prospectus of a bubble company or the 'Nautical Almanac.' It is, indeed, just because so much of what is written about zoology is not literature that no zoologist reads that much unless he is compelled, and it is this, perhaps, more than anything else, that makes the work of the "recorders" so useful and so necessary. That the younger members may improve on their first attempts as much as Mr. J. A. Thomson has done, and that all will imitate the care and accuracy of their *doyen*, Mr. Boulenger, and the laboriousness of the recorder of insects, is our earnest wish. So long as the present recorder of Echinoderma continues his work, the zoologist with any sense of humour will not be without entertainment.

Francis Orpen Morris: a Memoir. By his Son, the Rev. M. C. F. Morris. (Nimmo.)—The late Rector of Nunburnholme was the grandson of Capt. Roger Morris, who is said to have been the successful rival of Washington for the hand of the charming Mary Philpote; and the accounts of the ancestry and early life of the Rev. F. O. Morris form the most agreeable portion of the present work. The sketches of life and character as observed in the Yorkshire Wolds are by no means devoid of interest, and there can be no doubt that the Rev. F. O. Morris was a man of the most kindly disposition, with a sincere love for all living creatures—except those who disagreed with his opinions. His son, and successor in the rectory, has done his best, and to him the reviewer may say, in the words addressed by the Comte de Gormas to the young Cid:—

Viens, tu fais ton devoir; et le fils dégenère
Qui survit un moment à l'honneur de son père.

We fully appreciate his obvious desire to show his father in the light of an amiable enthusiast: a well-meaning opponent of Darwinism and a furious hater of vivisection. "It was impossible," remarks his son, "to say on what subject Mr. Morris might not be found writing to any periodical or paper in the land on any day in the year!" Also, as his old friend Canon Wilton says in a quoted letter:—

"He [Mr. Morris] told me that there was nothing he enjoyed more than to hear one of his own papers read aloud to him by a sympathetic friend! Of course, we often discussed interesting points; in fact, between us we quite demolished that heterodox philosopher (Darwin)."

Here we have the key-note to the character of the man. One of the papers upon which he most prided himself was 'All the Articles of the Darwinian Faith,' published as recently as 1875, upon which we charitably decline to express an opinion. With regard to vivisection his biographer claims that his father "simply set forth facts," and we are not anxious to controvert the pious statement; but, if so, his

example has not been widely followed by his fellow opponents. He disliked hunting because it was "cruel"; but in an imaginary conversation, in which he figures as Mr. de Bracy, he expresses the opinion that, with regard to birds wounded in shooting, "there is suffering—I do not call it cruelty—to some"; while with regard to hooked fish he says, "Even then the mouth is a sort of bone, which can have no feeling." How about fish which are hooked "foul"? but that, of course, is their look-out, and it is entirely the fault of the fish if they suffer. He was a violent advocate of the house-sparrow, and to-day the Yorkshire farmers are invoking State aid to reduce the numbers of this pest! But this he had, that he hated the pole-trap, which thing we also hate, and with this good word we close our notice of the life—and, alas! the works—of a well-meaning enthusiast who for years did his best to set back the clock.

ASTRONOMICAL NOTES.

DR. T. J. J. SEE is publishing an important and elaborate work, *Researches on the Evolution of the Stellar Systems* (Lynn, Mass., the Nichols Press), of which the first part has appeared. It treats of the universality of the law of gravitation, and the orbits and general characteristics of double stars, the author having calculated the orbits of forty binaries from the best observations. The author points out the near equality of the masses of most of the binaries which have hitherto been investigated, and the difference thus indicated between such stellar systems and our own solar system. It is much to be hoped that he will be able to complete the work he has so well begun.

Mr. Lynn has in the press (Stanford) new editions of his 'Celestial Motions' (ninth), 'Remarkable Comets' (fifth), and 'Remarkable Eclipses' (second), all revised and brought up to date.

The *Berliner Astronomisches Jahrbuch* for 1899 has recently been published. The contents and arrangement are similar to those in preceding years, whilst but little alteration has been made in the data. Elements of all the small planets up to No. 421 are given, and ephemerides for twenty-eight of those which come into opposition in 1897.

Vol. X. Part I. of the *Publications of the Washburn Observatory of the University of Wisconsin* (Director, Prof. G. C. Comstock) has recently appeared. It contains the results of the observations of double stars which have been made with the 16-ft. Clark equatorial of that observatory between the years 1892 and 1896. Most of the stars observed are well-known binaries in rapid motion, but a certain number of others have been added to the list from time to time for special reasons, eleven being stars of very slow relative motion, taken from those selected by Otto Struve for observation by different astronomers as comparison stars.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for October, 1896. Besides Prof. Tacchini's account of his observations of the solar phenomena seen at Rome during the third quarter of that year, and of the distribution of the protuberances in latitude, it contains M. Sykora's description of the solar eclipse of August 9th, as observed on the mountain Siikawaara in Lapland, where the party sent out by the Russian Astronomical Society were favoured by a clear sky at the critical moment and obtained some good photographs of the phenomenon. It is remarked that the corona showed a characteristic extension on the line of the sun's equator, approximating to that seen at an epoch of solar-spot minimum. The height of the place of observation above the level of the sea was 471 metres; the hill in question is near the right or Swedish bank of the river Muonio.

SOCIETIES.

ROYAL.—Feb. 11.—The President in the chair.—It was announced that Prof. O. J. Lodge had repeated and verified the observation of Dr. Zeeman that the ordinary lines of the sodium spectrum are widened when the flame is placed in a strong magnetic field whose direction is perpendicular to that in which the light travels to the eye.—A note by Dr. Larmor on the theory of the phenomenon, as elaborated by Dr. Zeeman and Prof. Lorentz, and on the relation between it and the Faraday effect, was also read.—The following papers were read: 'The Oviposition of *Nautilus macromphalus*,' by Dr. A. Willey; 'Report to the Committee of the Royal Society appointed to investigate the Structure of a Coral Reef by Boring,' by Prof. Sollas; 'The Artificial Insemination of Mammalia and subsequent Possible Fertilization or Impregnation of their Ova,' by Mr. W. Heape; and 'On the Regeneration of Nerves,' by Dr. R. Kennedy.

GEOLOGICAL.—Feb. 3.—Dr. H. Hicks, President, in the chair.—Rev. H. B. Foster, Messrs. C. V. Bellamy, J. Bisset, J. R. Hosken, J. E. Hughes, and H. W. Lake were elected Fellows.—The following communications were read: 'The Subgenera *Petalograptus* and *Cephalograptus*,' by Miss G. L. Elles, communicated by Mr. J. E. Marr; and 'On some Superficial Deposits in Cutch,' by the Rev. J. F. Blake.

SOCIETY OF ANTIQUARIES.—Feb. 11.—The Bishop of Stepney, V.P., in the chair.—The following resolution was proposed by the Rev. G. W. Minns, seconded by Sir S. Montagu, and carried unanimously: "The Society of Antiquaries of London, having heard that the sanitary welfare of the borough of Southampton demands the removal of some ancient and dilapidated dwellings, respectfully urges upon the Mayor and Corporation the importance of preserving ancient landmarks of historic interest. It hopes that an ancient vault of the fourteenth century in Sinner Street may be carefully preserved, connected as it is with the commercial history of the town and the privileges it enjoyed in olden time."—Mr. A. Wyon exhibited and presented casts of a fifth Great Seal of Charles II., and impressions and casts of some modern episcopal seals.—Sir J. C. Robinson exhibited a double mazer mounted in silver-gilt, probably German work of the end of the fifteenth century.—Chancellor Ferguson, as local secretary for Cumberland, reported the discovery (1) at Gosforth of a coped tombstone of the "hog-back" type, decorated on one side with knotwork and interlacing ornament, on the other with two groups of warriors; (2) of a cinerary urn at Carlisle; and (3) a mutilated and defaced Roman altar at Baldwinholme, near Carlisle. The Chancellor further reported briefly on the excavations made on the line of the Roman wall during the past summer.—Prof. J. Ferguson read the first section of a paper 'On the Secrets of Alexis,' a sixteenth century collection of medical and technical receipts. In this division of the paper an attempt was made to examine the difficulties connected with the authorship of the collection. These arise from there being two irreconcilable statements respecting it. The first, nominally by Alexis himself, is contained in an introductory address to the reader. According to it, Alexis, after unwearied study and practice and travelling about the world for upwards of half a century, finally in his eighty-third year wrote down the receipts he had collected and proved, out of remorse for having allowed a man to die when he could have helped him with a secret medicine which he possessed. The other story is that Hieronymo Ruscelli compiled and published the secrets under the pseudonym of Alexis. Both accounts were discussed at some length, but, from the contradictory and insufficient data available, the only conclusion possible was that the authorship cannot at present be definitely settled, and that of the two versions of the origin of the book the balance of probability is in favour of Alexis's, and not of Ruscelli's. Both, however, may be fabrications. The subsequent divisions of the paper will deal with the editions of the book and its contents.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 20.—Mr. C. H. Compton, V.P., in the chair.—A paper by Dr. Fairbank 'On Portable Altars' was read, in the author's absence, by Mr. Patrick, illustrated by sketches made by the author.—A lengthy discussion followed, in which Mr. Dobson, the Rev. J. Cave-Browne, and others, took part.

Feb. 3.—Mr. T. Blashill, Hon. Treasurer, in the chair.—An exhibition of prehistoric implements was made by Mr. G. F. Lawrence, including a unique specimen of a weapon of stag's horn still retaining its wooden handle, thought to be of blackthorn, which was recently found in the Thames at Hammer-

smith. This must have been a very effective weapon, from the toughness of the horn and the pliancy of the handle, in a fierce hand-to-hand combat. In the course of his observations Mr. Lawrence remarked that in the Yorkshire pile dwellings and in a few instances in the Thames the leg bones of oxen and other large animals had been found which had been used in a similar manner, but the difficulty of boring an ox bone in order to secure it to the handle must have made the use of the stag's horn more general. This example is supposed to be about three thousand years old.—Mr. Earle Way exhibited two specimens of Cyprian pottery and a whistle, together with a pretty little model of a quern in soapstone and a bronze bracelet from Egypt.—Mr. Hoyle exhibited a translucent jade earring from New Zealand, about ten miles from Christ Church, the hole in which had been made by a stone instrument close to the edge, but yet without in any way injuring the jade.—Mr. Patrick read a short paper descriptive of the discovery of a Roman house at Burham, in Kent, upon the property of the Burham Brick, Lime, and Cement Company, which Mr. G. Payne and himself had recently had the opportunity of disinterring. The house is a small one, measuring about 60 ft. by 34 ft., but possesses a very perfect and unusual form of hypocaust. This consists of a system of horizontal flues cut in the chalk subsoil and running round all four sides of an apartment measuring about 18 ft. by 16 ft. These flues connect with a central and two radiating flues from the mouth of the furnace, the central flue being large enough for a boy to crawl through, the others varying in diameter from about 13 in. to 8 in. or 9 in. where they joined the wall flue. At intervals round the walls were eight or nine recesses in which vertical wall flues ranged in pairs carried the hot air and smoke to the roof. Some of these were found *in situ*, the remains of others lying in the bottom of the shaft. Remains of pottery tiles, bones of animals, portions of coloured plaster decoration, and one small bronze fibula were found. The house appears to have been one of the smaller and less pretentious kind frequently met with along the line or in the immediate neighbourhood of the principal Roman roads in the south of Britain. The paper was illustrated by plans and drawings from sketches made and measured on the spot by the author, and by numerous photographs taken by Mr. Payne of the various features and phases of the excavations.

STATISTICAL.—Feb. 16.—Mr. A. E. Bateman, V.P., in the chair.—A paper 'On English Vaccination and Small-pox Statistics, with Special Reference to the Report of the Royal Commission and to Recent Small-pox Epidemics,' by Mr. Noel A. Humphreys, was read.

METEOROLOGICAL.—Feb. 17.—Mr. E. Mawley, President, read a report on the phenological observations during the past year. He showed that throughout the flowering season wild plants came into bloom much in advance of their usual time, and were, as a rule, earlier than in any year since 1893. The wealth of blossom on nearly all kinds of trees and shrubs was a noteworthy feature of the spring and early summer, while the abundance of wild fruits in the autumn was even more exceptional. From an agricultural and horticultural point of view the one great drawback of the year, which must otherwise have proved one of the most bountiful on record, was a drought that lasted almost without break—at all events as far as vegetation is concerned—from March to September. The wheat crop proved the largest and best for many years, while there was a good yield of barley and potatoes. The small fruits were also good. With these exceptions all the farm and garden crops were more or less indifferent, the crop of hay being especially scanty.—The Hon. Rollo Russell gave the results of some observations on haze and transparency which he had made at Haslemere. The clearest hours at a good distance from towns are from about noon to 3 P.M. The clearest winds are those from south to north-west inclusive, and especially west-south-west, west, and west-north-west; the haziest are those between north and east. On bright mornings, with a gentle breeze or calm, from autumn to spring, the haze or fog which has lain on the low ground frequently covers the hills in the course of its ascent a few hours after sunrise. At any distance within a hundred miles of London or of the Black Country observations requiring clear views are likely to be interfered with when the wind blows from their direction, and should therefore be taken early.

SOCIETY OF ARTS.—Feb. 11.—Sir F. Bramwell in the chair.—Prof. Ewing delivered the third lecture of his course of Howard Lectures 'On the Mechanical Production of Cold.'

Feb. 15.—Mr. F. Cobb in the chair.—Mr. C. F. Cross delivered the opening lecture of his course

of Cantor Lectures 'On the Industrial Uses of Cellulose.'

Feb. 16.—The Marquis of Lorne in the chair.—A paper 'On the Progress of the Dominion of Canada during the Sixty Years of Her Majesty's Reign' was read by Mr. J. G. Colmer.

Feb. 17.—The Attorney-General in the chair.—A paper 'On Light Railways' was read by Mr. E. R. Calthrop.—A discussion followed.

MATHEMATICAL.—Feb. 11.—Prof. Elliott, President, in the chair.—Mr. F. S. Macaulay read a paper on a theorem in non-Euclidean geometry.—An animated discussion followed, in which the President, Mr. Kempe, Mr. Love, and Lieut.-Col. Cunningham joined with the author.—Mr. Kempe made an impromptu communication on Prof. Sylvester's partition theorem, and the President and Major MacMahon also spoke on the subject.—The President (Major MacMahon, V.P., in the chair) gave a short account of Mr. Segar's theorem that the product of the differences of n unequal numbers is divisible by the product of the differences of $0, 1, 2, 3, \dots, (n-1)$, and showed also that the product of the differences of n unequal square numbers is divisible by the product of the differences of $0^2, 1^2, 2^2, 3^2, \dots, (n-1)^2$.—Lieut.-Col. Cunningham brought forward some high primes, the highest and lowest being respectively 25,621,901 and 9,170,881 (forty-three primes in all).—A paper by Mr. H. M. Taylor on the degeneration of a cubic curve was communicated by reading its title.

PHYSICAL.—Feb. 12.—The chair was taken by Capt. Abney, who, as retiring President, referred to some of the changes which had occurred in the Society during the past year. The annual subscription had been raised, but a satisfactory number of new Fellows had been enrolled. The Society had lost two by death. A good deal of work had been done in the direction suggested by the discoveries of Röntgen.—The Treasurer, Dr. Atkinson, then presented his report and balance-sheet for the year 1896.—The following were the Council and officers for the year 1897—8:—President, Mr. S. Bidwell; Vice-Presidents who have filled the office of President, Dr. Gladstone, Prof. G. C. Foster, Prof. Adams, Lord Kelvin, Prof. Clifton, Prof. Reinold, Prof. Ayrton, Prof. Fitzgerald, Prof. Rücker, Capt. Abney; Vice-Presidents, Major-General E. R. Festing, Mr. L. Fletcher, Prof. Perry, and Mr. G. J. Stoney; Secretaries, Mr. T. H. Blakesley and Mr. H. M. Elder; Foreign Secretary (new office), Prof. S. P. Thompson; Treasurer, Dr. Atkinson; Librarian, Mr. C. Vernon Boys; Other Members of the Council, Walter Bailly, L. Clark, A. H. Fison, Prof. Fleming, R. T. Glazebrook, Prof. A. Gray, G. Griffith, Prof. Minchin, Prof. Ramsay, and J. Walker.—The newly elected President, Mr. S. Bidwell, then took the chair, and an ordinary meeting was held.—Mr. Blakesley read a paper by Mr. H. H. Hoffer 'On the Use of Very Small Mirrors with Paraffin Lamp and Scale.'

HELLENIC.—Feb. 15.—Mr. Talfourd Ely in the chair.—Prof. P. Gardner read two papers: (1) 'On a Stone Tripod at Oxford.' The tripod was given to All Souls' College by A. Lefroy in 1771. It was found at Corinth. It consists of a basis intended for the support of a large basin, probably meant to hold lustral water. There is a central column, around which stand back to back three draped female figures, each on a recumbent lion, and holding in one hand the tail of the lion. From a comparison with a very similar tripod of which fragments were found at Olympia, it appears that this was a fixed type for vessels of the class. The date of the Oxford tripod was fixed by Prof. Gardner, from considerations of style, as the earlier half of the fifth century.—A discussion followed, in which Prof. Waldstein, Prof. E. Gardner, and Miss Harrison took part.—(2) 'On the Mantinea Basis.' This basis, bearing reliefs by a pupil of Praxiteles, was submitted by Prof. Gardner to a close examination. He maintained: (a) That the phrase in which Pausanias describes the basis should be read *Μοῦσα καὶ Μαρσύας ἀλλῶν*, and must be regarded as referring only to one slab of the reliefs, which represents the conflict of Apollo and Marsyas. (b) That the three slabs which we possess were the whole of the relief. We need not suppose a slab to have been lost, and it is quite possible that six Muses rather than nine were represented. The group of Apollo and Marsyas would be in the midst, three Muses on each side as spectators, the whole occupying the front of the pedestals. (c) That the figures of Apollo, Leto, and Artemis which stood on the pedestal were not arranged as a group, but stood side by side, as they appear in the Praxitelean group copied on a late coin of Megara.—In the discussion which followed, Prof. Waldstein argued that the proposed arrangement of slabs was too

asymmetrical for Greek art, and dwelt upon the difficulty of departing from the number of nine Muses, which was supported both by monumental and literary evidence. The practice of vase painters in varying the number was to be explained by artistic convenience, without regard to mythological considerations. Prof. Waldstein preferred to adhere to the arrangement of the slabs which he had himself publicly advocated, and which assumed that they had originally been four in number.—Prof. E. Gardner, though pointing out some difficulties in detail, was on the whole inclined to accept the rearrangement proposed by Prof. Percy Gardner.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—'Robert Burns,' Mr. W. E. Henley.
- Institute of Actuaries, 7.—'Governmental Supervision of Life Insurance in the United States of America,' Mr. S. Homay.
- Aristotelian, 8.—'Some Problems of Conception,' Mr. L. T. Hobhouse.
- Society of Arts, 8.—'The Industrial Uses of Cellulose,' Lecture II, Mr. C. F. Cross. (Cantor Lecture).
- Surveyors' Institution, 8.—Adjourned Discussion on 'Allotments and Small Holdings.'
- Geographical, 8.
- Royal Institution, 8.—'Animal Electricity,' Prof. A. D. Waller.
- Civil Engineers, 8.—'The Main Drainage of London,' Messrs. J. E. Worth and W. Santo Crisp; 'The Purification of the Thames,' Mr. W. J. Dibdin.
- Wed. Geological, 8.—'Nature and Origin of the Rautschal Schist,' Miss C. A. Ralsin; 'On Two Boulders of Granite from the Middle Chalk of Betchworth (Surrey),' Mr. W. P. D. Stebbing; 'Coal: A New Explanation of its Formation, and the Phenomena of a New Fossil Plant considered with Reference to the Origin, Composition, and Formation of Coal Beds,' Mr. W. S. Greasley.
- Society of Arts, 8.—'Reproduction of Colour by Photographic Methods,' Sir E. Trueman Wood.
- Literature, 8.—'The Scottish and the English "Macbeth,"' Mrs. C. C. Slopes.
- Thurs. Royal Institution, 8.—'The Problems of Arctic Geology,' Dr. J. W. Gregory.
- Royal, 4.
- London Institution, 6.—'Peeps into Nature's Secrets,' Mr. R. Kearton.
- Electrical Engineers, 8.—'Electric Interlocking the Block and Mechanical Signals on Railways,' Reply of Mr. F. T. Bellin to the Discussion; 'Relative Size, Weight, and Price of Dynamo Electric Machines,' Mr. E. Wilson.
- Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture V, Prof. J. A. Ewing. (Howard Lecture).
- Antiquaries, 8.—'Inscribed Roman Frow found in London,' Mr. C. H. Read; 'Antiquities found in British Honduras,' Mr. F. Gann; 'Figures of Saints found on Devonian Screens,' Mr. C. E. Keyser.
- Fri. Physical, 5.—'Photography of Ripples,' Mr. J. H. Vincent.
- Civil Engineers, 8.—'Shockers and Expansion-Bearings as applied to Girders of Short Span,' Messrs. A. F. Baynham and F. B. H. Dobree. (Students' Meeting.)
- Royal Institution, 9.—'Palestine Exploration,' Lieut.-Col. C. R. Conder.
- Sat. Royal Institution, 3.—'The Growth of the Mediterranean Route to the East,' Mr. W. F. Lord.

Science Gossip.

In his lecture on 'Sixty Years of Submarine Telegraphy' at the Imperial Institute on Monday last, Prof. Ayrton referred to the controversy which occurred during 1856 as to the speed which would be obtainable on the proposed Atlantic cable of that time. This was first conducted in the columns of the *Athenæum* during October and November of that year, between Prof. William Thomson (now Lord Kelvin) and Dr. Wildman Whitehouse, following on the latter's British Association paper on the subject. Dr. Whitehouse was responsible for the electrical components of the cable, and not Sir Charles Bright in any way, who, indeed (as the engineer), recommended a much larger conductor and insulator than that selected—larger, indeed, than was made for a long time. In his mistaken views Whitehouse had the entire support of Faraday, though it is not often remembered.

MR. SQUIRE SPRIGGE is writing a life of Thomas Wakley, member for Finsbury in the thirties, but better known as founder of the *Lancet*. The book, which relates his quarrels with the hospitals and surgeons of the day, is a description of the development of the medical profession between the years 1820 and 1860 rather than a biography of Thomas Wakley.

FINE ARTS

Sculptured Tombs of Hellas. By Percy Gardner, Litt.D. (Macmillan & Co.)

CULTS are more venerable and more conservative than doctrine, hence, as Prof. Gardner well puts it, "the monuments erected to the dead belong in every country, like funeral customs generally, to a deeper stratum of the national consciousness than do openly expressed beliefs." A creed, in

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our sense, the Greeks never possessed, but certain beliefs were formulated by their most enlightened, least conservative spirits, and these beliefs found expression in their literature, epic and Attic; but if we want to know what the "man in the street," "l'homme sensuel moyen," thought and felt in the presence of death we must add to our study of aristocratic convictions, of poets, orators, and philosophers, some knowledge of folk-beliefs, as uttered in ritual, burial customs, funeral monuments of any kind. Hence the material of Prof. Gardner's book falls under three heads, considered in succession: first, the burial customs of the Greeks; next, the ideas as to the future life which prevailed among them; last, but foremost, the monuments to their dead. Through this tangled web of hope and conviction, of primitive sentiment and philosophic reflection, Prof. Gardner is a sure and sympathetic guide. There is little that is new to archaeologists in his book, but there is everywhere evidence of that first-hand knowledge, that personal point of view, that critical freshness, which is as rare as, and perhaps not less valuable than, originality in theory; the author's mind delights in the balancing of opinion, and in one matter only—that of art criticism—do the scales topple to the wrong side. Prof. Gardner's admiration of the Sidon sarcophagi seems to us excessive. Of the Alexander sarcophagus he says, "Its beauty and preservation are alike overpowering"; we suspect it is the "preservation" rather than the "beauty." "Altogether it is one of the world's masterpieces." We cannot agree. Still more are we at issue with his estimate of the Tomb of the Mourning Women. "Never," says Prof. Gardner, "was there a work of art in which death and mourning were represented in so sacred and so exquisitely subdued a fashion." His critical faculty seems overpowered by the *tour de force* accomplished by the artist, who has produced "eighteen figures of women, all young and of the same type, all standing in poses both in themselves elegant yet suggestive of grief." Yes, that is just what they are, "all elegant yet suggestive of grief" (why "yet"?); but to us they are rather tiresome clichés.

Something of the same over-estimate pervades Prof. Gardner's discussion of the Attic *stela*. The reason of their wide popularity is not far to seek, and it is a popularity so wide as to be in itself "suspect." Compared with the vulgarities of our own sculptured tombs, the Attic *stela* are marvels of beauty and good taste; moreover, they touch an unexpected domestic note. The British tourist learns, to his sudden surprise, that the Greek was human—that, Turkish though his habits always were, he yet loved his wife and child. He learns also, to his still greater surprise, that it is possible to be pathetic without lapsing, as his own stonemasons habitually have lapsed, into emotional indecency. The Greek, who shed on the slightest excuse "abundance of salt tears" in real life, held reserve in art to be imperative; the Englishman, who at his mother's funeral weeps, if at all, with difficulty, delights in overt lamentation on her tombstone.

All this has led, we think, to an over-estimate of the artistic merit of the Attic

stela. Beautiful they are, and stamped with the hall-mark of a fine tradition; but many of the most admired—e.g., the Dexileos monument—are not exempt from the cliché reproach; which, after all, is only to say that every Greek stonemason is not an artist, and that some of us are touched more by domestic association than by actual artistic utterance.

One of the most interesting and able chapters is on the "heroizing reliefs" of Sparta. On the vexed question of the mysterious horse that appears so often, Prof. Gardner suggests a simple solution, that

"a chief accustomed all his life to riding would scarcely be supposed to lack a horse in the fields of Hades. We have ancient evidence that the presence of a sculptured horse beside a sculptured man showed his knightly rank in the 'Athenian Constitution' of Aristotle (c. vii. p. 95), where we are told that a statue of one Diphilas in the Athenian Acropolis, which was set up to mark his rise to the knightly rank, had a horse standing beside it."

This is in part true. But what a type came to mean is not on all fours with its original meaning. We believe the horse to be the old symbol and later attribute of the primitive (perhaps Pelasgian) horse-god Hippios, later identified with Asklepios and Poseidon, worshipped in Thessaly—where his coin type prevails—by the horse tribe of the Centaurs, and in Arcadia in the female form as the horse-headed Demeter. Like most primitive tribal gods, he was a god-of-all-work, ruling in the under as in the upper world; and trusting in the god's aid the hero faced the dangers and disabilities of life after death. One other detail, and we have done with criticism. In discussing the well-known Lower Italy vases with "Orphic" representations of Hades, Prof. Gardner says (p. 37), "Orpheus is evidently using his art to persuade Hades to restore Eurydice"; but Eurydice in this, as in most of the vase-paintings, is wanting, "a curious fact, which may indicate that the motive of the quest of Orpheus was originally something different." A very curious fact indeed. If the vase painter had meant to indicate the quest of Eurydice, surely, in the name of common sense, Eurydice would have been present. There is a limit to the stupidity of which even a Greek vase painter is capable. But the vase painter no more intended to depict the quest of Eurydice than did Polygnotus in his great Hades fresco in the Delphian Lesche. There Orpheus is represented seated holding his lyre, but no Eurydice, for Orpheus is present as priest and hierophant of his own mysteries, not as lover; indeed, the love story of Eurydice, dear to the modern romantic mind, was of very secondary import to the initiated Greek. Eurydice was primarily the *wide ruler*, Queen of the shades, and Orpheus in those days was never doomed to sing "che faro senza te," &c.

The chapter on "Inscriptions" is full of human charm. Every one knows the austere fashion of the fifth and fourth centuries B.C., which confined the epitaph to name, patronymic, and deme. Many think that the simple *χαίρε* was a frequent addition. This form, common in late epitaphs, never occurs on the grave of an Athenian citizen. But

such austerity was not for long. In the decadence of feeling, taste and ingenuity devolved, and tombs are hung with flowers from the garland of the anthology, βαῖα μὲν ἀλλὰ ῥόδα. Poets write dainty epigrams for ladies' pets; a long-eared hare, who died of over-feeding, is celebrated in elegiacs of some elegance. On the *stela* of Leon a lion is engraved, and Simonides writes punning pentameters. We are not far removed from the Cheshire worthy who hopes hereafter to rest in "Wilbraham's bosom." The last chapter of ancestor worship remains to be written.

Prof. Gardner's new book is only second in merit to his 'New Chapters in Greek History,' and this is high praise. The beautiful phototype plates will appeal to an even wider public.

Oxford Characters. Twenty-four Lithographs by Will Rothenstein. With Text by F. York Powell and Others. (Lane).—Mr. Rothenstein has added to the collection of portraits which he made two or three years ago, and has bound up the whole in a handsome volume. Here we may see learned and famous professors assorted in an odd company of possibly even more famous athletes, in whose delineament the brain is dexterously diminished in order to emphasize the brawn, and of other undergraduates who, for one reason or another, have been notable among their kind. We think the combination an unfortunate one, for in years to come the portraits of men like Sir Henry Acland, Burdon Sanderson, and Robinson Ellis will retain their interest, while some of the others will be prized only by the student of fashion, as showing the extreme exiguity of nether garments permitted by the police. At the first glance many of Mr. Rothenstein's drawings strike one as caricatures; but this, except perhaps in one or two instances, is not really the case. The artist has a remarkable gift for seizing characteristic expressions and attitudes, and though the element of exaggeration is not altogether absent, the portraits, on the whole, are wonderfully faithful and full of humour, and there are but few failures. To comment on the latter would lead us into personalities; but we may signalize among Mr. Rothenstein's successes the portraits of Mr. Morfill and Prof. York Powell. The Professor, we may add, occupies a peculiar position in the book. Here is his portrait and the volume is dedicated to him, while at the same time he is the principal author of the notices prefixed. These aim at epigram, but the epigram is not good, and the style is cumbrous and archaic. The book would have been better without them.

The Classical Sculpture Gallery, 1896, Parts I. and II. (Grevel & Co.), ranks itself with *L'Art Pratique*, and contains more than, strictly speaking, its title indicates. It consists of rather heavy and blackish photographic copies from sculptures of various schools, dates, and materials—marble, stone, bronze, and brass. 'The Seated Hermes,' from Naples; the clumsy and exaggerated head of 'The Dying Alexander,' so called, from Florence; reliefs by A. Pisano from the Campanile, Florence; statues from the Palais de Justice, Poitiers; Verrocchio's 'Boy with a Dolphin,' from the Palazzo Vecchio, Florence; and 'King Arthur,' from the famous group of tomb-statues in the Hofkirche at Innsbruck, are all to be found in one number. The fault lies in the process employed for the prints, but the cost—only sixpence a number—is to be noted. *The Print Gallery* (same publishers) is of small folio size, large enough for the reproduction in a satisfactory way of such woodcuts and engravings as Dürer's 'Nativity of Christ,' Stimmer's

'Child and the Maiden,' Hollar's etching of Van Dyck's 'Countess of Portland' (why not one of the 'Centum Icones'?), Delaunay's 'Le Petit Jeur,' after S. Freudenberg, as well as works of Zsinger, L. Cranach, Burgkmair, Rembrandt, and Tocqué.

La Galerie Comique du Dix-neuvième Siècle. (Paris, Strauss.)—Nos. 1-6 of this very decidedly "free" and daring collection of caricatures contemporaines by various audacious and skilful satirical draughtsmen contain some gems which are "broad" and bold enough to please even jaded palates. Few of the caricatures are lacking in spirit.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

LORD LEIGHTON'S PICTURES.

(Third and Concluding Notice.)

FROM the *David* (No. 18), which was intended to depict Leighton's interpretation of the lamentation of the king as he sat on the roof of his palace, "Oh that I had wings like a dove! for then would I fly away, and be at rest," the visitor will do well, if he desires to know how wide was the range of the late President's sympathies, to turn to the beautiful idyl which Mr. Ashton has lent under the title *Pastoral* (21), a work of the year 1867—the master's prime. It followed 'David' on his easel, and it was at the Academy with 'Venus disrobing for the Bath,' No. 56, to which we shall come presently, and the 'Roman Mother,' on which we have already commented. The composition is so graceful and pure that it might have been developed from a Greek vase, while the sentiment which inspires this charming group of a shepherd and a girl whom he is teaching to play on the double pipes is quite Hellenic. So likewise are the passion and the graceful restraint of the damsel as she leans against her lover's breast. The design has much of the elegance discoverable in those lovely statuettes of Tanagra, the first of which came to light about the time 'A Pastoral' was painted. The chief fault of 'A Pastoral' is that the girl is somewhat more French than classical, but all the rest of the picture, the draperies throughout, the man's face and demeanour, his stalwart figure, the sheep that linger in the shadows of the trees, the gleam of light that strikes along the sward, and the hills of the background that darken in the coming night are in harmony with each other, and also with the style and tenor of the picture. In short, there is no straining of the sentiment of this excellent design.

Leighton's exemplary care about details could hardly be better illustrated than in the embroidery painted in the half-length figure of *A Noble Lady of Venice* (23), a picture not exhibited till now, and the property of Lord Armstrong. The lady, a portrait of course, wears a brocaded gown, the execution of which, as a specimen of brush power, is not unworthy of Frank Hals. The large picture of *Perseus and Andromeda* (32), painted in 1891, needs no lengthy comment. Here again the trouble Leighton gave himself in preparing his works is conspicuous. In order to solidify his ideas of the subject, he modelled in clay not only the figure of Andromeda, but the group of Perseus and Pegasus, and he carried out his conception of the attitude of the hero and his horse with superabundant care. These models are now in the Water-Colour Room and numbered 322. In the same room are the *Sketch Model for a Group of Three Figures in 'The Daphnephoria'* (312) and models of Cymon and Iphigenia in the large picture 'Cymon and Iphigenia,' Nos. 314 and 315, together with *One of the Figures in 'The Daphnephoria,'* No. 320. It was by means of the statuettes that Leighton contrived to impart so much force to the expressive light and shade of 'Perseus and Andromeda,' and to illustrate the relationship of the chained maiden and the rescuer. The

very telling shadow of the dragon's wing, in which Andromeda's flesh is seen, was best studied by these means. Although we do not care for the monster, it is impossible not to admire the suitability of the landscape and seascape. The dark and deep rift in the iron-bound coast, and the narrow opening through which the placid sea is seen, form a capital instance of Leighton's ability to compose the *mise-en-scène* of his subjects, an ability of which other first-rate examples are 'David,' 'Pastoral,' 'Cymon and Iphigenia,' and 'Clytie'; but the altar-like rock rising from the dark-green water in the middle of the inlet is almost too well arranged to sustain the monster and his prey. On the other hand, the wildness of the rift and its chilly gloom are very well suited to the occasion. We believe the scene of this background was found on the coast of Donegal. The radiance surrounding Perseus is not radiant enough, the rock painting is academic, while the dragon is far from being an unqualified success.

The *Jealousy of Simætha the Sorceress* (33) leaves nothing to be desired in the agony of the woman's beautiful face, which is modelled as if it were carved out of marble, while she turns in her seat and is filled with dread because of the omen following the immolation of the dove upon the magic wheel at her side. *The Arab Hall* (34), a fine study of colour and effect, shows the beauty of Mr. Aitchison's adaptation of Oriental art to his friend's taste for the sumptuous. *Ariadne abandoned by Theseus* (36), painted in 1868, is, in our opinion, the simplest and most pathetic of Leighton's pictures. Ariadne wears a voluminous mantle of a wan olive colour, over a tunic of marble white; and these colours not only harmonize with the pallors of her carnations, but enhance the mournful sentiment of the design, while they add the force of contrast to the livid purple of the waveless sea, which extends to the horizon and meets there a long bar of brass-like light. Leighton, always careful of his accessories, has introduced among the arid herbage of the white limestone cliff groups of harsh and dry mortuary flowers, and cast over the whole scene the cold shadow of the brooding clouds which slowly spread themselves as far as we can see. The yellowish-brown flowers are the strongest notes in the picture's coloration, and yet so skilfully are all its elements harmonized that there is no lack of strength of tone or tint. A much smaller picture of *A Greek Girl Dancing* (38) owes its existence to Leighton's seeing a beautiful damsel dancing with a slow rhythmical motion upon the sands of Cadiz Bay. She moves with charming freedom and abundant grace, her draperies swaying about her knees. The *élan* of her attitude is in the best taste. A much larger picture, *The Garden of the Hesperides* (39), which we described before it went to the Academy in 1892, need not detain us now. Fine in every technical respect, it, in spite of the brilliance, gaiety, and splendour of its colouring, the voluptuousness and grace of the figures, fails in adding to our admiration for Leighton, simply because it has no ruling purpose and no vitalizing motive, such as nearly all his more ambitious works possess. Yet in one supremely important respect—in its delightful harmonies of "rose, amber, emerald, blue," and in the glowing lustre of its sunlight effect—No. 39 is the equal of any picture here.

Lord Davey's *Golden Hours* (40) illustrates the culmination of the Italian Renaissance as Leighton understood it. Here the coloration and the light and shade combine to produce excellent chiaroscuro and a choice exercise in tone. We can hardly tell why the life-size, half-length figure of a beautiful damsel—whose bare shoulders and bosom afford a sumptuous example of masterly treatment for the flesh, a noble instance of what the carnations ought to be in art—is styled

Atalanta (44). *Cleoboulos instructing his Daughter Cleoboulina* (45) is exactly what a Greek Watteau might be expected to paint. The charming figure of the girl in a pale purple, semi-transparent costume, her ingenuous expression, and her attentive air, are quite excellent. The teacher is a little prosaic, but the beauty, simplicity, and colour of the picture as a whole are admirable. The largeness and sumptuousness of the nude *Actæa* (49), reclining on the shore and turning to look over her shoulder at the dolphins departing in the shallow sea near her feet, are not the only charms of a picture the style of which and the flesh modelling are just what they should be. The brilliancy and homogeneity of the whole work are such that it may seem ungrateful to challenge the drawing of her right thigh, as well as to complain that her hands are too large and the dolphins are too near her. It is a work of 1868, and was at the Academy with 'Ariadne Abandoned' and the delightful 'Acme and Septimius,' which is here again as No. 171.

There is somewhat excessive grace and sweetness about the small full-length figure of the naked virgin standing near the edge of a marble bath which Leighton called *The Bath of Psyche* (51), and the Academicians bought it with the Chantry Fund. Neither it nor the *Egyptian Slinger* (53), which was the fruit of the artist's Nile voyage, is one of his best works. Nearly thirty years before this the President painted an immeasurably finer *Venus disrobing for the Bath* (56), which was some time in hand before he sent it to Trafalgar Square in 1867. It may be taken as a sign of the times that more than one beautiful lady was wont to hint that she had been the model for this beautiful whole-length, life-size goddess, and the artist was wont to smile when he heard of these claims. It is more than possible that all of them and a well-known professional model besides were in the artist's mind when he painted this tall and slender goddess, somewhat more French than antique. It is hard to say how it came about that Leighton, whose flesh tints mostly tended to rosy rather than to silvery hues, made this Venus's flesh somewhat more grey and marble-like than usual. It is probable that the *teint* of some lady whose charms, unused to the sun, were paler than the model's, attracted Leighton at the time and set the key of these carnations at lower pitch than ordinary. However this may be, there is no doubt of the uncommon beauty of this figure, the long and pure lines of which are as chaste in their style as they are statuesque in their forms. The type of this Venus contrasts strongly with that of *Actæa*, or with that of the maiden singers in 'Daphnephoria,' the lovely girls in 'Summer Moon,' and the voluptuous woman in 'Flaming June.' It is right to call attention to these differences in Leighton's nudités, because they are sufficient to disprove the alleged narrowness of his taste and choice of female charms for the subjects of his art. In this case we have before us a Venus of the Court of Louis XIV. rather than of antiquity; with the former the dressing of the lady's hair, the moulding of her features, and even the slenderness of her torso and limbs, completely agree.

The catholicity of the taste of the Corporation of Manchester is curiously illustrated by its owning Madox Brown's 'Work' as well as the *Captive Andromache* (57). Although one of the most elaborate of the painter's efforts, the 'Andromache' is not one of the happiest. It is, in fact, a collection of almost emotionless statues, most skilfully put together. Some of the figures are lovely, and, severally, they are most excellent illustrations of Leighton's cast of mind. The best is the stately and graceful girl in blue with the Athenian vase upon her head, so elegant that she might have been born in Tanagra. Another picture that is not quite successful is *Orpheus and Eurydice* (61), a group of life-size,

three-quarter-length, which design of later model idea is a common interest by the reverse, wlogue of and be But Let Will This fra one wh Maclise lovers to have 'In a Sutherl and L appears British not ext the ver The wiser i picture when i former truly a sident (68) an works walls d quant figure green us as lips se benea are th claim while claims 'Flan galler falling and th his ex hoped No ti Lei of ch them lengt charn and h habit speak which while the S year at th tiful figur and origi Of S one in c grac alco renc the sum of a too 'Su Mo hon The arti T

three-quarters-length figures, the passion of which does not approach that of the far finer design of Mr. Watts representing a somewhat later moment in the same incident. Mr. Watts's idea is a concrete and organic one, anything but a commonplace like Leighton's. However, the interest of his picture for us is greatly enhanced by the beauty of Browning's "Fragment" of verse, which appeared in the Academy Catalogue of 1864, when the work was exhibited, and begins with the wife's cry,

But give them me—the mouth, the eyes, the brow—
Let them once more absorb me! One look now
Will lap me round for ever.

This fragment may be matched with that other one which the same poet wrote in honour of Maclise's picture of 'A Serenade,' representing lovers parting in Venice, a verse which seems to have been developed into the masterly poem 'In a Gondola,' which we all admire. Mrs. Sutherland Orr, we may remark, in her 'Life and Letters of Browning,' pp. 130 and 133, appears to think that Maclise's work was at the British Institution in 1841. In that year he did not exhibit in Pall Mall. 'A Serenade' was, with the verses, No. 255 in the exhibition of 1842.

The Corporation of Manchester was much wiser in buying of Leighton the large upright picture called *The Last Watch of Hero* (67) than when it purchased 'Captive Andromache.' The former, though consisting of a single figure, is truly an epitome of passion such as the President seldom surpassed. *Twixt Hope and Fear* (68) and *Flaming June* (75) are the last of the works now before us which adorned the Academy's walls during the painter's lifetime. We have frequently admired the subtle pathos of the single figure of the dark-haired Greek, clad in dark green and white, who turns suddenly towards us as if she heard a longed-for footfall. Her lips seem to tremble and her eyes open wide beneath her eyebrows lifted in anxiety. Such are the means by which the artist justified his claim to deal with the more subtle emotions, while most of the works here represent his claims to delineate the more obvious passions. 'Flaming June' was so recently seen in this gallery that we need only regret the signs of failing power traceable in its imperfect drawing and the thinness of its painting. Seeing it on his easel before it went to the Academy, we hoped these shortcomings would be removed. No time was, alas! allowed.

Leighton proved himself an admirable painter of children's portraits when he chose to attempt them, which was seldom. The life-size whole-length of *Miss R. Stewart Hodgson* (72), a charming little girl, dressed in a dark red coat and a hat trimmed with fur, a hitherto unexhibited portrait, is an admirable work technically speaking, a perfect piece of flesh-painting, of which the carnations are as good as Millais's, while the whole is excellent in colour. *Winding the Skein* (79) was painted in 1878, the same year as Miss Hodgson's portrait, and as No. 302 at the Academy it charmed us all by its beautiful and gay coloration, the grace of the figures, and the choiceness of the attitudes and expression, as well as the loveliness and originality of the background of sea and hills. Of *Summer Moon* (84) we have already spoken as one of the finest decorative pictures of our time. It is one of the best of Leighton's compositions in curving lines of unusual complexity and grace. The effect of sultry gloom pervading the alcove is most appropriate and is admirably rendered, while nothing could be finer than the draughtsmanship of the draperies and the sumptuous forms within them. The sentiment of Albert Moore, which Leighton understood too well to repeat often, is to be found in 'Summer Moon,' which surpasses any of Moore's pictures in beauty, delicacy, and also homogeneity of effect and light and shade. These last were qualities in which Moore, fine artist as he was, was lamentably deficient.

To conclude our notice of the exhibition, we

may once again repeat our opinion that the 'Daphnephoria' is the finest work of art in it—a picture on which Leighton lavished all his best gifts without regard to time or cost. Some of the figures in it are the most beautiful he ever painted, and it represented his conception of Greek life at its fairest. At the time it was ready for exhibition a description of it was published in these columns which was sanctioned by Leighton himself.

FINE-ART GOSSIP.

In accordance with a recent practice of the "Old Society," of which he was so distinguished a member, a collection of Mr. Boyce's works will probably be formed next winter at the gallery in Pall Mall. In addition to what we said in our obituary notice of him, let us state that in 1875 he married Mlle. Augustine A. Soubeyran, whose devoted affection soothed, so much as was possible, the sufferings of her husband's later days. Boyce, we may also say, was adequately represented at Manchester in 1887 by No. 1491, 'A Valley at Wootton, Surrey, 1866.'

At Messrs. Agnew & Sons' may now be seen one of Alfred Hunt's most impressive pictures in oil, which was exhibited at the Academy in 1874. Named 'Rents and Scars on Coniston Fells,' it represents with great power a thunderstorm brooding over the deep valley which Hunt depicted in the drawing he called 'The Miner's Path,' No. 1 in the recent collection of his works at the Old Society's Gallery.

It was to No. 3 of the *Germ*—and not No. 4 of that magazine, as we stated last week—that Madox Brown contributed an etching similar to 'Cordelia's Portion.' Brown did so with reference to the theme of Mr. W. M. Rossetti's poem of 'Cordelia.' Coventry Patmore's essay on 'Macbeth,' one of his most acute prose writings, Dante G. Rossetti's 'The Carillon of Bruges,' Woolner's 'Emblems,' and several contributions by Christina Rossetti followed 'Cordelia' in the same number of the *Germ*.

A PICTURE by G. Richmond, entitled 'Christ and the Woman of Samaria,' the gift of the painter's family, has been hung in the National Gallery and numbered 1492. It is in Room XXI., and has been followed by Millais's 'Yeoman of the Guard,' popularly known as 'A Beefeater,' which was at the Academy in 1877 with 'The Sound of Many Waters' and 'Yes!' The 'Yeoman' is the gift of Mr. Hodgkinson, of Kensington.

THE promoters tell us that they have on view in the Continental Gallery, New Bond Street, a "New Series of Marvellous Pictures from the Paris Salons, &c."—Messrs. H. Graves & Co. invite us to see "A Collection of Oil Paintings of English Landscape by the Misses S. Wood and A. Elias."

DR. G. C. WILLIAMSON, the author of 'The Life of Richard Cosway' which has just been published, has in the press a book on 'Miniatures,' which is to be profusely illustrated. It will be included in Messrs. Bell's "Connoisseur Series."

MESSRS. CHRISTIE, MANSON & WOODS sold on the 13th inst. the following pictures: D. Cox, 'A Welsh Landscape, with men watering horses,' 110*l*. J. Stark, 'A Coast Scene, with figures, dog, and shipping craft,' 210*l*.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the following medals on the 11th inst.:—Gold: Anne, Accession, 1702, 14*l*. 15*s*. Silver: Elizabeth, oval and gilt, 20*l*. 15*s*. Return of William III. from Ireland, bust of the king on the obverse, the queen on the reverse, 17*l*. 5*s*. Medal by Roettier on the presentation of a new chain of honour to the Lord Mayor of Dublin, 12*l*. Loyal Society medal, 1745, 12*l*. 15*s*. George III. small "Indian chief's" medal,

1814, 30*l*. Medal commemorating the earthquake at Lisbon, 1755, 10*l*. 10*s*. War medal, "Candahar," 1842, 21*l*. 10*s*.

THE following, taken from *Le Journal des Arts*, Paris, of the 13th inst., shows what is thought of art critics in France:—

"M. Osiris vient d'annoncer à M. Hébrard, président du Syndicat de la Presse, qu'il donnerait, à l'occasion de l'Exposition de 1900, comme il l'a fait pour celle de 1889, un prix de 100,000 fr. à décerner par le Syndicat de la Presse parisienne à l'œuvre la plus intéressante au point de vue de l'art, de l'industrie ou de l'utilité publique."

WE have received a letter from Mr. F. M. Hueffer in reply to our remarks on the Catalogue of the exhibition of his grandfather's works. He admits that he ought to have given the dimensions of the pictures, but he thinks his additions to Brown's notes are more important than we represented them as being. We cannot agree with him. He adds that the Catalogue was put together under pressure, and that it "contains a number of slips of the pen, some of which your critic has copied into his notice"; but we did not copy a line of the Catalogue beyond the titles.

THE Musée du Luxembourg has been closed for enlargements, involving two new halls devoted (1) to specimens of French Impressionists and modern foreign (not French) pictures, and (2) to engravings, which for the present consist of the works of M. Braque-mond only. The latter will in a few months give place to another collection of a similar kind.

AT Athens a small potsherd has been found which bears the name of Themistocles, and is supposed to have been used when the ostracism of Aristides took place.

THE French School of Athens announces that amongst the inscriptions lately found at Delphi there are some decrees of peculiar importance for the history of Thrace. One of them mentions the Thracian King Chersobleptes, and gives the names of his four sons, which were completely unknown.

AN important archaeological discovery is reported from St. Petersburg. Prof. S. d'Oldenburg, of that city, has received from the Russian Consul in Kashgaria a manuscript on birch bark written in the Kharoshthi ("Ariano-Pali") character. With the exception of some tiny scraps found by Masson in the topos of Afghanistan, no written example of this character has ever been found. The character is of obviously Semitic origin, and is written from right to left. The latest datable examples of it are of the fourth century A.D.

MUSIC

THE WEEK.

QUEEN'S HALL.—London Ballad Concerts. Promenade Concerts.

AN important innovation was made by Messrs. Boosey & Co. at the Ballad Concert last Saturday afternoon. The second part of the programme consisted of a selection of "English Music of the Olden Time," given under the direction of a most earnest worker in the cause of antiquarian music, Mr. Arnold Dolmetsch, who, with his daughters, Misses Hélène and Elodie Dolmetsch, played various selections from sixteenth and seventeenth century composers, on virginals, lute, viola da gamba, and harpsichord; and vocal items were rendered by Mrs. Bertha Moore, Mr. Jack Robertson, and Mr. Douglas Powell. The known composers represented were Henry Lawes, Christopher Simpson, John Jenkins, and Henry Purcell, and some items were anonymous, taken from various sources. The

selection was interesting, and we hope there will be more to follow.

Wagner's death day was commemorated at the Promenade Concert last Saturday evening with fourteen items given under the baton of Mr. H. J. Wood. Of course nothing new was done, for every work representative of the Bayreuth master is now familiar as household words. The various selections from 'The Flying Dutchman,' 'Lohengrin,' 'Tannhäuser,' 'Götterdämmerung,' 'Die Walküre,' 'Tristan und Isolde,' 'Die Meistersinger,' and 'Parsifal' were superbly interpreted, and the same definition will apply to the rendering of the Siegfried Idyl and the Kaiser March. Finer orchestral playing could not be imagined; but Miss Lucile Hill and Mr. Lloyd Chandos did not render full justice to the vocal excerpts with which they were entrusted.

OBITUARY.

M. CASTELMARY's sudden death during the first act of 'Martha,' in which he was playing the part of Plunkett at the Metropolitan Opera-house, New York, has removed a hard and earnest worker in opera, though scarcely an eminent artist. He was one of Mr. J. H. Mapleson's "discoveries," and he first appeared in London in 1873. A more industrious performer never lived. Castelmary's voice was a somewhat rough bass, but he acted vigorously—at first rather too vigorously—and he did good service as a stage manager in Italian opera; but he apparently did not understand how to direct Wagner's music-dramas. At the lowest estimate M. Castelmary was a very useful public servant. His repertory was extensive. According to accepted records he was sixty-three years of age.

Signor Antonio Bazzini died on Friday last week. Commencing as an organist, Bazzini early took up the violin, and earned much reputation as a performer in the Paganini style. In 1864 he retired to his native place Brescia, and subsequently he devoted himself to teaching. In 1881 he was appointed a professor of the Conservatoire at Milan. He had ambition as a composer, but we fear there is no likelihood that his music will endure. Signor Bazzini was in his seventy-ninth year.

Musical Gossip.

SCHUBERT's almost matchless Quartet in G, Op. 161, was repeated at last Saturday's Popular Concert, and Beethoven's 'Kreutzer' Sonata was finely rendered by Lady Halle and Mr. Leonard Borwick. The last-named artist was most praiseworthy in Bach's so-called 'Italian' Concerto. Mr. James Leyland gave satisfaction as the vocalist in airs by Scarlatti and Dvorák.

SCAMBATTI's Quartet in C sharp minor, which was promised for Monday, stands postponed until next week, and in its place Brahms's melodious Quintet in C, Op. 111, was given. The same composer was represented by the revised version of his Pianoforte Trio in B, Op. 8, and also by the Variations on a Theme by Paganini, Op. 35. These are mainly in the old style as to key relationship, but are very clever and difficult. They were finely played by Mr. Frederic Lamond. Some vocal duets by Schumann, Brahms, and Delibes were pleasantly sung by the Misses Florence and Bertha Salter.

THE revival of Ferdinando Paër's one-act, or rather two in the original, *opera buffa*, 'Il Maestro di Cappella,' at the Prince of Wales's Theatre on Tuesday afternoon, was interesting. The composer wrote in the old Italian style, and his music shows the influence of Cimarosa, Rossini, and even Mozart; but it is infinitely superior to the French *opéra bouffe* of to-day,

and the libretto, though exceedingly slight, is diverting. The trifle, which in its compressed form occupied only forty minutes, was very well played by Signor Maggi, Miss Pauline Joran, and Mr. Austin Boyd, with an excellent orchestra under the direction of Mr. E. Levi. 'Il Maestro di Cappella' was produced in Paris in 1821, Paër having succeeded Spontini as conductor at the Italian Opéra in the French capital.

PRESUMABLY the nervousness inseparable from a first appearance in London prevented Miss E. A. Atkinson doing herself full justice at her pianoforte recital on Tuesday at the Steinway Hall. This may account for the want of repose and impressiveness in her interpretation of Beethoven's Sonata in A flat, Op. 26. Miss Atkinson, however, possesses an excellent technique, and played several smaller familiar works with notable taste and expressiveness. A very pleasing feature of the afternoon was the singing of Schubert's 'Die junge Nonne' and two of Mr. Cowen's songs by Miss Beatrice Frost, who was sympathetically accompanied by Miss Ross Hicks.

It is unofficially announced that the Carl Rosa Opera Company will have another brief season in London next autumn and at Covent Garden Theatre. We sincerely trust that the assertion is founded on fact.

AN ode for chorus and orchestra has been written by Mr. F. H. Cowen in commemoration of the Queen's long reign, and it will be performed at some of the forthcoming celebrations.

AN excellent scheme for the spring and summer concerts of the eighty-fifth season of the Philharmonic Society is arranged. Several new works are announced, among them being a Scottish pianoforte concerto by Sir Alexander Mackenzie, to be played by M. Paderewski; an overture, 'Spring and Youth,' by Mr. Herbert Bunting; a vocal scena by Mr. F. H. Cowen; an English 'Fantasia' by Mr. Edward German; and Orchestral Variations by Dr. Hubert Parry. All these are to be conducted by their respective composers. In addition is promised Glazounow's Symphony, No. 4, also under the composer's personal direction. Several other works by British composers new to these concerts are announced to be given with their respective composers at the desk. The general programme looks very commendable, and, of course, Sir Alexander Mackenzie remains conductor in chief.

MR. ROBERT NEWMAN has forwarded us advance programmes of the spring series of the Lamoureux Concerts during the last week in March. To give an entire synopsis of the series would neither be possible nor desirable. A few of the more salient features of the series may, however, be noted. The classical composers are well represented, and among pieces unfamiliar to London are a 'Fantaisie Dialogue' for organ and orchestra, by L. Boëllmann, a composer whose name we are unacquainted with, and a symphonic poem, 'Tamara,' by Balakireff. The schemes, however, mainly consist of well-known works, and selections by Mozart, Mendelssohn, Beethoven, Bach, Weber, Schumann, Berlioz, and, of course, Wagner. The dates and times of the concerts will be duly noted in our musical calendar of March 20th.

WE have received a revised edition of the so-called Mottl "Wagner" Concerts, to be given in March, April, and May next at the Queen's Hall. Several other composers are placed side by side with the Bayreuth master, among them being Berlioz, Liszt, Handel, Gluck, Mozart, Beethoven, Weber, Mendelssohn, and Smetana. The concerts cannot fail to prove extremely interesting.

PERFORMANCES NEXT WEEK.

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| THU. | Orchestral Concert, 3.30, Queen's Hall. |
| — | National Sunday League Concert, 'The Redemption,' 7, Queen's Hall. |
| — | Queen's Hall String Quartet Concert, 7.30. |
| MON. | Royal College Students' Concert, 8, St. James's Hall. |
| — | Miss Marie Mottl's Concert, 8, St. James's Hall. |
| — | Popular Concert, 8, St. James's Hall. |

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| TUE. | Miss Eileen O'Moore's Orchestral Concert, 3, Queen's Hall. |
| — | Bohemian String Quartet Concert, 3, Queen's Hall. |
| — | Musical Guild Concert, 8, Kensington Town Hall. |
| WED. | Police (D Division) Concert, 8, Queen's Hall. |
| — | Italian Concert, 8, St. James's Hall. |
| — | Mr. Gomper's Concert, 8.15, Queen's Hall. |
| THURS. | Misses Olson and Burns and Mr. C. Phillip's Concert, 8, St. James's Hall. |
| — | Miss Edith Miller's Concert, 3, Queen's Hall. |
| — | Welsh Eisteddfod, 8.30, Wesleyan Church, City Road. |
| — | Mr. Henschel's Symphony Concert, 8, St. James's Hall. |
| — | Mr. Johann David's Concert, 8, Queen's Hall. |
| FRI. | Mlle. Eibenschütz's Brahms Pianoforte Recital, 8, St. James's Hall. |
| — | Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill. |
| SAT. | Popular Concert, 3, St. James's Hall. |
| — | Queen's Hall Symphony Concert, 3. |
| — | Crystal Palace Concert, 3. |
| — | Concert in Aid of the Funds of the North-Eastern Hospital, 3. |
| — | Queen's Hall. |
| — | Promenade Concert, 8, Queen's Hall. |
| — | Mr. C. Copland's Concert, 8, Steinway Hall. |

DRAMA

THE WEEK.

AVENUE.—'Nelson's Enchantress,' a Play in Four Acts. By Rialon Home.
GARRICK.—'My Friend the Prince,' Farce in Three Acts. Adapted by Justin Huntly McCarthy.

IF the visitor to the Avenue will dismiss from his mind all notion of the drama, and treat the entertainment as a picture of life in England and Italy at an exciting epoch in our annals, he may derive from 'Nelson's Enchantress' a certain amount of pleasure. If he look for more than an historical pageant he will be disappointed. Though called a play, 'Nelson's Enchantress' has not a dramatic moment. It is a series of episodes, in which the great naval hero is shown as subjugated by the lovely, impressionable lady, immortal alike through her beauty, her conquests, and her indiscretions. Some objection has been raised to the exhibition of an attachment such as existed between Nelson and Lady Hamilton. So well known are the particulars, however, that the author must be acquitted of any serious responsibility. With almost as much reason might objection be taken to the loves of Helen and Paris, or of Antony and Cleopatra. The charge that the play is dull cannot so easily be rebutted. The third act—in which Nelson, living at Merton in undisputed possession of his charmer, tells her that he is ordered on active service, and supplies the heroine with an opportunity for what is technically known as a "back fall"—is extremely dull; while the second act, which passes at the British Embassy at Naples, is more than a little fantastic. As a whole the piece is pleasing, and the pictures of the officers with their naval uniforms and pigtailed are delightful. Mr. Forbes Robertson might almost have stepped out of a picture of Nelson so lifelike is he in all respects. The scenes between him and his fair enchantress have a certain amount of tenderness, and the death of the hero, depicted in a vision, is genuinely touching. It is useful to contemplate the picture of Neapolitan or Sicilian society exhibited in this piece beside those presented in a period not far remote by Sardou in 'La Tosca.' For tableaux still more highly coloured one may turn to Henri Latouche and other zealots of the First Republic, who depict the Queen of Naples and Lady Hamilton in the most lurid colours. The general performance of 'Nelson's Enchantress' is good, Mr. Lowe being specially excellent as Capt. Blackwood. Much of the detail of the work is amateurish, and some is a trifle childish. Other portions are, however, both pleasing and touching, and with the exercise of no very large amount of goodwill the whole may be seen with pleasure. Mrs. Patrick Campbell looks well as the heroine. She is neither,

however, the model for Romney's pictures nor the giddy, irresponsible being whom Nelson loved.

'My Friend the Prince,' as Mr. Justin Huntly McCarthy has called his adaptation of a farce known in the United States as 'My Friend from India,' is a neat and creditable piece of work. It is extravagant and wholly inconceivable—qualities to be expected in farce; and it is a little too coarser, for which, perhaps, the actors rather than the author may be regarded as responsible. It is, however, written with some spirit, brings about some humorous complications, and stirs much laughter. One other quality it has. As in 'The Prisoner of Zenda,' in which piece the leading motive seems to have been found, it has an underlying element of prettiness and tenderness, and one scene of wooing at least is pleasant to contemplate. The singing by Miss Juliette Nesville of a French song, though an excrescence in the work, was its most pleasing feature. 'My Friend the Prince' furnished opportunity for some good acting on the part of Misses Nesville, Sibyl Carlisle, and Blanche Massey, and Mr. Paul Arthur; and for some conventional low-comedy performances by Mr. James Welch and Mr. F. Kaye. It introduced to us also a Miss Miriam Clements from America, in whom beauty of face and form seems more conspicuous than histrionic talent.

My Theatrical and Musical Recollections. By Emily Soldene. (Downey & Co.)—Miss Soldene's 'Recollections' have no motto. With a slight alteration we furnish her with a passage from 'Hamlet' which is at once a motto and a criticism: "All which.....though I most powerfully and potentially believe, yet I hold it not honesty to have it thus set down." Miss Soldene writes vivaciously, and, in the main, accurately, and the task of reading her revelations to those who know the personages and things with which she deals is not unpleasant. Her work is not, like some recent revelations, a mere example of book-making. She has had the good fortune to know many of those whom the world calls smart people, and many of those whom the world calls smart people have had the ill fortune of meeting her. One and all of these she "gives away." At the time when she knew them they belonged to the *jeunesse dorée*. Now not a few of them are statesmen, judges, peers, what not. Relentlessly she reveals to the world whatever she knows in their lives. If they have loved not some "bright particular star," but some actress more richly endowed with symmetry than with talent, the fact is set down. If the conditions or the results might justify proceedings in the courts, divorce or other, all is told. Nobody is spared, not even those in highest position, and were the succession in doubt it is possible that claimants might refer in vindication of their pretensions to her book. Nothing is sacred to a sapper says a song with which Miss Soldene should have an acquaintance. She is not a sapper, but she shows a sapper-like contempt for social prejudices. French literature is rich in memoirs, the names in which are suggested by initials, leaving to ingenuity and conjecture to fill in the blanks. We have our own Mrs. Manley, and we have four volumes of 'State Poems,' in most copies of which possessors have extended names indicated by initials. In the case of those who have reached or scrambled into the purple, or in that of Hebrew financiers, Miss Soldene employs a little mystery that, if it were only insipidated,

might prove piquant. Of Astrea, otherwise Mrs. Behn, Pope says that she

—fairly puts all characters to bed.

This charge cannot be brought against our latest chronicler, but she leaves her readers in some instances in no doubt as to her meaning. At any rate, she mentions by name the people who went behind the scenes of the theatre at which she acted. This could only be done after society journalism has taken privacy and reticence out of our lives. Miss Soldene is not a Brantôme nor a Tallemant des Réaux, but her indiscretions are at least amusing. She ventures on French now and then, and tells us of "François première" and "Molier," and speaks of herself as a "Mascot." Little eccentricities of grammar such as these may be overlooked. We are, however, aghast when we learn from her professional observation concerning a gallant soldier, African traveller, and Orientalist, "tall, dark, bronzed, masterful, and much addicted to long conversations with ladies of the ballet," that he was "artistically made up; the cheeks rouged a little, and the eyes indian-inked a lot."

Deacon Brodie; or, the Double Life. By W. E. Henley and R. L. Stevenson. (Heinemann.)—From the conjunction of two such writers as Robert Louis Stevenson and Mr. W. E. Henley a good play might well have been expected. It was not obtained. Pleasant enough and greatly to be commended as literature is the work they have produced. It has, moreover, some conspicuous dramatic qualities, but it is not a good drama. This was felt when, on July 2nd, 1884, at the Prince's Theatre, the piece was put on the English stage, and the impression is confirmed by a reperusal. English managers were censured for want of enterprise and insight in letting pass the opportunity of seizing on a play of this calibre. Not blind to their interests are English managers, nor yet wholly incapable in judgment. They were right to pass over a work which, with all its conspicuous merits of characterization and colour, defeats at every point the sympathy which is the one vitalizing and indispensable thing in drama. 'Deacon Brodie' will never obtain on the stage more than a *succès d'estime*. As a book it is welcome, and worthy of the reputation of its joint authors.

THREE ladies have combined to produce *Broumie* (Dent & Co.). Miss Alice Sargent has written the little drama, and considerably given directions for the preparation of its scenery. The music is by Miss (?) Lilian MacKenzie and the illustrations by Miss Alice Woodward. We confess to liking the illustrations best. The cover of the book is especially pretty and ingeniously arranged. The drama is weak, and this is a specimen of the versification:—

Come let us all obeisant
Pay homage to the fair
Stars in their courses pleasant
Dance, so the wise declare.
Then ringing, singing spheres
We'll join thy (sic) harmony,
Listening with wond'ring ears
To such glad melody.

THE ELIZABETHAN DRAMA.

English Historical Plays. Arranged for Acting as well as for Reading by Thomas Donovan. 2 vols. (Macmillan & Co.)—A collection of the plays of the Elizabethan age, based more or less solidly on English history, would doubtless make an interesting volume or volumes, and would stimulate the study of that history itself. Many a one besides Mr. Pepys ('Diary,' October 23rd, 1667) has been induced by an historical play to turn to the "true story"; but therein lies the gist of the matter: it was the stage that moved Mr. Pepys to consult the chronicle, and it is the stage, in Mr. Donovan's opinion, that is the only, or at any rate the best way of overcoming the initial difficulty of attracting attention to the plays them-

selves. Unfortunately, however, it is impossible to bring the methods of Elizabethan and Victorian managers into line. Modern managers neither will nor can adapt their scenes to the requirements of the ancient drama; obviously, therefore, the only way to bring the two together is to adapt the ancient drama to the requirements of the modern manager. To effect this it has seemed necessary to Mr. Donovan to divide, conjoin, transpose, or suppress acts and scenes; to redistribute, cut down, and suppress much of the dialogue; and in a general way to clear out much of the comedy and romance with which our old dramatists lightened—or, as Mr. Donovan probably considers, weighted—their historical labours. He has done his work with admirable courage, and, we willingly admit, with considerable intelligence, but with a result which to lovers of the drama as literature is simply appalling. The historical period represented by the plays in these volumes commences with the reign of King John and ends with that of Henry VIII. Shakspeare's series is, of course, included, and the gaps—with one exception—left by him in the continuity of history are filled up with plays by Peele, Marlowe, Heywood, and Ford. The one exception is the reign of Henry III.; for this long reign Mr. Donovan has found no play suited to his purpose. We commend his volumes to managers; we cannot to our readers.

Medicine and Kindred Arts in the Plays of Shakspeare. By Dr. John Moyes. (Glasgow, MacLehose & Sons.)—The late Dr. Moyes presented his thesis on this subject for the Doctorate of Medicine to Glasgow University in 1886; he afterwards worked on it with a view to publication, but left it incomplete; his friend Dr. James Finlayson has revised and prepared the work for press. In the little book which is the result of this co-operation we have what we guess to be a fairly complete collection of such passages in the plays as refer to disease and death. The comment which accompanies them is for the most part but meagre, nor does it often, we think, afford much illustration of the passages quoted or of the pathology of the time. Under these circumstances the utility of this publication seems rather doubtful, and we are quite sure we do not like it; we lack the professional enthusiasm needful for its enjoyment.

New editions (or perhaps we should rather say reprints) of Shakspeare's works continue to pour in upon us. We have received from Messrs. Warne & Co. two single-volume editions, the one called the "Universal," the other the "Victorian" edition.—Messrs. Bliss, Sands & Co. also send us a single-volume edition called the "Falstaff"—a portly volume conformable to its name, a clear and well-printed book. Its title-page, however, is scarcely worthy of its general excellence.

From Messrs. George Newnes we have received a handy, well-printed twelve-volume edition, called the *Stratford-on-Avon Shakspeare* on the paper wrappers accompanying each volume, though we do not find that title in the volumes themselves.

Messrs. Routledge & Sons have sent us two tiny volumes, *The Tempest* and *Much Ado about Nothing*, with illustrations reproduced, of course on a very small scale, from the once popular designs in outline of Frank Howard, first published more than sixty years ago. We would fain welcome them, if only in remembrance of the pleasure they afforded us in our youth; but we fear their day is hopelessly past.

The *Whitehall Shakspeare* (Constable & Co.), to be completed in twelve volumes, the first two of which were issued in 1893, makes slow progress, but has now reached its seventh volume. As an excellent example of the Chiswick Press we have already commended this edition.

Messrs. Dent & Co., having completed their highly popular "Temple" edition of Shakspeare's

works, have now commenced their projected series of "Temple Dramatists," selected plays from the works of Shakspeare's contemporaries, produced in style and size similar to that of the "Temple Shakspeare." We have received the first number of this series, Webster's famous play of *The Duchess of Malfi*, edited by Prof. C. Vaughan, and with a good and sufficient introduction, glossary, and notes. The series, if all up to this mark, should be as popular as convenient. It is, however, only fair to protest against the scrabble, called an etching, which, under the pretence of a frontispiece, disfigures the volume: too many of the volumes of the "Temple Shakspeare" itself were thus disgraced. Unless something better than this can be produced, it would be well to suppress "frontispieces" altogether.

Dramatic Gossip.

OWING to the indisposition of Miss Terry the production at the Lyceum of 'Madame Sans-Gêne' has been deferred. On the 27th, the day fixed for its performance, Sir Henry Irving, now happily recovered from the consequences of his accident, will reappear as Richard III.

THE death of Mr. Henry West Betty, the son of the Infant Roscius, has taken place in his seventy-eighth year. Mr. Betty was for a few years an actor, and made his *début* in London at Covent Garden, December 28th, 1844. In 1852 he was at Drury Lane, playing George Harris in 'Uncle Tom's Cabin.' Shortly afterwards he retired from the stage, but took to the last a keen interest in theatrical charities, which benefit considerably by his death. Among the parts in which he was seen in London or the country were Hamlet, Shylock, Macbeth, Othello, Richard III., Sir Giles Overreach, and Claude Melnotte.

'ROSEMARY' was revived on Saturday last at the Criterion, with Mr. Wyndham, Mr. Bishop, Mr. Barnes, Miss Mary Moore, and Miss Carlotta Addison in their original parts. As Priscilla Miss Annie Hughes was replaced by Miss M. Jocelyn, who, to her credit be it said, left no sense of shortcoming; while Mr. A. E. George succeeded to the part of George Minifie vacated by Mr. Welch.

As the opening piece at the Garrick 'The Man in the Street' of Mr. Louis N. Parker has been revived, with Mr. James Welch in his original character of Jabez Gover.

'THE PHYSICIAN' is the title of a play by Mr. Henry Arthur Jones, which will be the next novelty at the Criterion.

'THE DESTROYING ANGEL' is the title of a piece by Mr. Scudamore, which will shortly be produced by Miss Agnes Hewitt at the Brixton Theatre.

ON March 8th Mr. Robert Buchanan will open the Olympic Theatre with a play called 'The Mariners of England.'

'MY AUNT'S ADVICE' will shortly be revived by Mr. John S. Clarke at the Strand Theatre.

'THE FIRST GENTLEMAN IN EUROPE' is the title of a play by Mrs. Hodgson Burnett, which has been played at the Lyceum Theatre, New York. The hero, as the title indicates, is the Prince of Wales, afterwards George IV., who is at the time of the action in his twenty-fourth year. He can scarcely at that time have won the appellation assigned to him in the title.

TO CORRESPONDENTS.—G. R. C.—M. R. & Co.—G. F. H.—A. C.—E. S. D.—M. A. S.—R. K.—C. W. H.—received.
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